Began as a short film and turned into something impossible and interminable, "be honest" by ada miele, the first attempt to make an object under Online Realism. Sovereign Draft is everything that couldn't fit inside one hundred seconds of music video, a dark fantasy of lore, a Sisyphean post-digital cosmogony.

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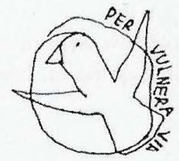
On the making of "be honest"



For covered things

SOVEREIGN DRAFT
ON THE MAKING OF "BE HONEST"

Published in June 2026 by Perks Editions.

Sovereign Draft documents the conception, development, production, and release of "be honest", tracing the project through notes, references, correspondence, drafts, images, and production materials.

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1.

Introduction

Anthology of Online Folk is a series of works that takes the mediated self as its primary subject, based on the premise that living with and through digital media has produced a new and largely undocumented condition, one in which identity, desire, violence, and belief are formed, circulated, and dissolved through screens, feeds, and platforms before they ever materialize in the physical world. This volume accompanies the first episode of the series. Because it remains an unstable organism, subject to continuous manipulation, it goes by the name Sovereign Draft: the draft as the supreme form of work, a mutable and mutating apparatus, ungraspable and therefore unassailable, indefinite, resistant to categorization, elusive, opaque, and perhaps free. It is a compendium, which is to say a collection of materials organized without hierarchy and offered without commentary: research, drawings, objects, correspondence, footage, and documents that preceded, accompanied, and followed the making of Be Honest. The work is a music video; this book is its archive, and the archive is not a record kept at a distance from the work but a part of it.

Be Honest, understood both as a musical object and as an audiovisual object, is, among other things, a response to a problem of form. The contemporary music video has largely abandoned the ambition that once made it interesting: to expand the world

of the artist, to give image and duration to what the song alone could not contain, to treat the three-minute format as a genuine cinematic proposition rather than a promotional accessory. There was a moment, somewhere between the late eighties and the early two-thousands, when this ambition was taken for granted. You could watch a music video on a television set, between other videos, in the company of other people, and the experience had weight. It had a before and an after. Something about that context, the shared passivity of it, the lack of choice about what came next, the physical presence of other bodies in the room, made the images stick in a way that streaming and scrolling have almost entirely foreclosed. Be Honest was made with that lost condition in mind, not as nostalgia for it, but as a refusal to accept that the form has exhausted itself simply because the distribution has changed, or, in the last instance, as a demonstration of how the limits of what can be attempted today with the same form inside a completely different media environment both obstruct and sublimate the possibility of conveying new messages by 'old' means.

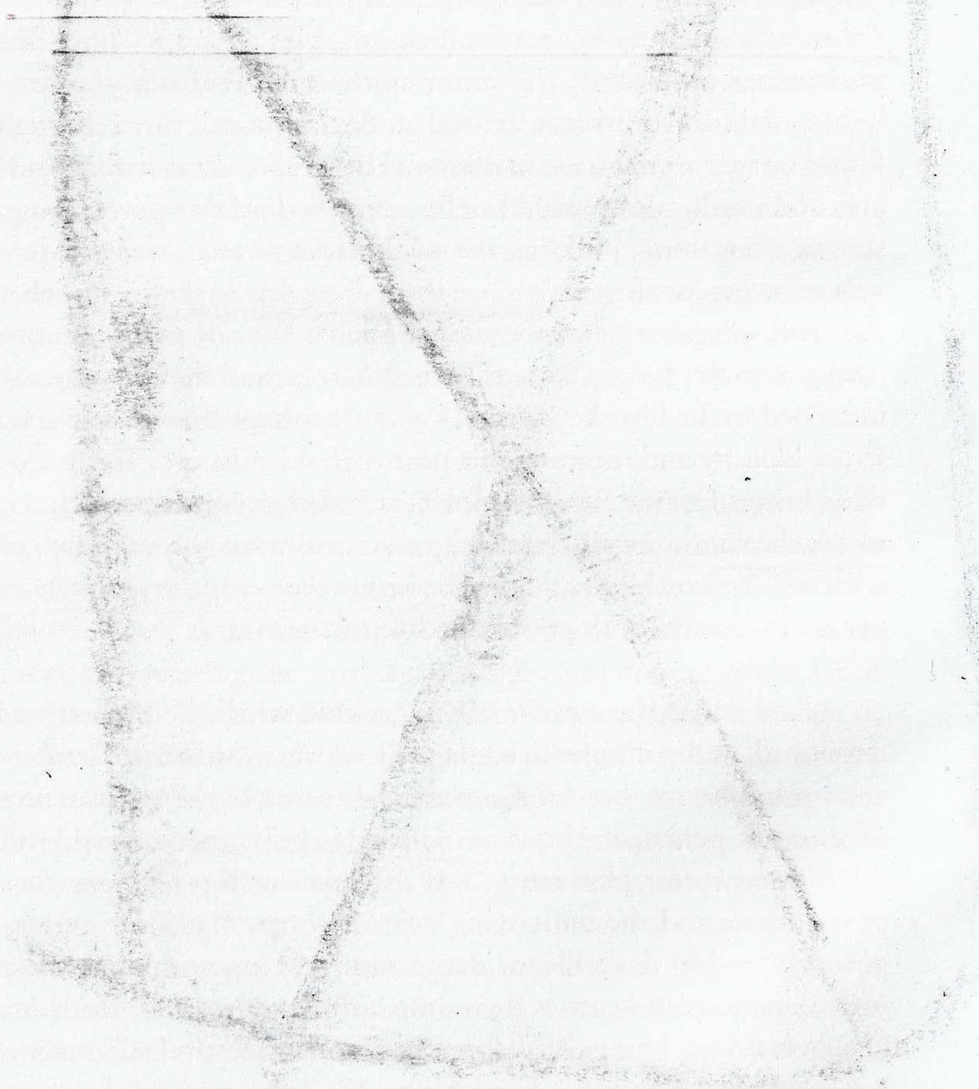
There is, at the moment, a widespread reluctance in contemporary visual music to be seen trying too hard. The dominant aesthetic tends toward underproduction, toward a studied casualness that presents itself as honesty but is in many cases a defensive posture, a way of insulating the work against the accusation of effort. Craft has become slightly embarrassing. To build something, to design it, to think carefully about every element of what appears on screen, is to risk looking like you care too much, or care in the wrong way. Be Honest proceeds from the opposite conviction. Every image in it was made. There is no found footage, no material borrowed from the internet, no AI generation. Every shot was designed, every object was constructed, every symbol was drawn before it was filmed. This was not a formal choice made in isolation: it was a political one, rooted in the belief that fiction, when it is absolute and acknowledged, carries a different kind of truth than the simulated authenticity that currently dominates both the music video and a large portion

of contemporary art practice. In our view, this calls for a granular, expressionist approach, one closer to error than to perfection and nearer to inner experience and psychic life than to extroversion and technical polish. This does not amount to working less, however; if anything it is the opposite, a decisive shift in position with respect to the most recent contemporary work.

The subject of the video is quite simple: a girl who radicalizes online and commits an act of violence the film refuses to show. The phenomena it observes, the communities it draws from, the symbolic systems it constructs, are real, and to approach them through found images would have meant working with material whose origins and implications could not be controlled. Making everything, staging everything, building the world from scratch, was the only way to be precise. It was also a way of taking responsibility for what the work proposes: that these phenomena are not marginal, not confined to the darkest corners of the internet, and that they are not unrelated to the broader cultural logics that shape how people construct identity and meaning in a post-digital landscape. This is also what brings Online Realism closer, or rather brings it back closer, to the theater; however distant the connection may seem, much of what will be worth pursuing in the future concerns the practices of live performance, both performed live and recorded.

Cambrian is the creative context within which Be Honest was developed, and within which ada mīele exists as an artist. Cambrian's work concerns, besides the musical dimension, the construction of internet personas, the way identity is built, performed, and distributed across platforms, and the relationship between that performance and the underlying cultural forces that make certain personas legible, desirable, or dangerous. Be Honest inherits these preoccupations and carries them into a different register: the short film, treated not as a gallery object and not as a festival submission but as a public document, available on YouTube, addressed to anyone who wants to watch it. The democratic aspiration embedded in

that choice is deliberate. The work is not looking for the validation of institutional contexts but for the audience that was always there, watching music videos on a couch, in the dark, not yet aware that the form was supposed to be beneath them.



2.

Online Folk vs. Online Realism

Anthology of Online Folk began as an observation before it became a project. The observation was this: that the most emotionally charged collective experience of our time, life as it is actually lived through feeds, platforms, and algorithmic timelines, had produced almost no fiction adequate to it, and almost no resistance to it either. No friction, no fiction. Not because the experience was too new to represent, but because the available methods were either too distant from it or too complicit with it. Documentary approaches treated online culture as spectacle, something to observe and curate from a position of ironic remove. Internet Cinema and its adjacent tendencies went further, borrowing the textures and rhythms of networked life directly, but in doing so they reproduced rather than transformed, and reproduction, however formally intelligent, is fundamentally a form of complicity. Something else was needed.

The starting point was the word "folk." Folk culture has never been easy to attribute, to date, or to separate from the conditions that produce it; it belongs to everyone and to no one in particular. What we were trying to name, in those early conversations between Tommaso Dell'Anna, Rocco Rampino, and Jogilė Raguckaite in 2024, was a cultural condition that seemed to work in similar ways: anonymous, laterally distributed, shaped by the logic of platforms

rather than by authorship or tradition, and yet carrying real emotional weight, real mythological density, real consequences for how people understand themselves and each other. Online folk is not a genre but the emotional grammar of a generation raised inside post-chronological timelines, where past and present arrive simultaneously, where identity is performed and revised in public rather than formed in private, and where the distance between a belief and an act of violence is measured not in years of radicalization but in the hours it takes for a recommendation algorithm to find you and confirm what you already suspected you believed.

The series was originally conceived as a trilogy: three episodes, each isolating an emotional contradiction drawn from the landscape of networked life: violence and compassion in the first, voyeurism and nostalgia in the second, liturgy and the profane in the third. The structure was not chronological but dialectical, moving between opposing states the way an algorithm moves between content types, maximizing engagement rather than building toward resolution. Each episode would stage one of these tensions as a specific condition of being, and together they would form something between a music video series, a short film trilogy, and a distributed artwork, released on YouTube because YouTube is the only platform where the hybrid makes sense, neither gallery object nor festival film, but a living echo of what the music video once was before it forgot its own ambitions.

What is now Be Honest began its life as the second episode in this sequence. Its original subject was a girl who existed online as a sex worker, and the film was conceived around the tension between the private tenderness of a life lived for oneself and the commodified performance of a life lived for an audience, the same self appearing differently depending on who was watching and through which interface. That tension, between voyeurism and nostalgia, between

what is displayed and what is withheld, between the archive of private memory and the feed of public identity, was the emotional core of the piece as first imagined.

What changed over time was not the subject but the understanding of what the subject was about. The more the project developed, the clearer it became that the condition being described was not primarily about sex work, or even about performance, but about something more structural and harder to name: the relationship between the abundance of information online and the sensation of certainty it produces. The internet does not create knowledge in any rigorous sense. What it creates, through the logic of recommendation and the architecture of engagement, is the feeling of knowledge, the belief of having understood, the intoxication of a worldview that confirms itself at every scroll. This is something the Dunning-Kruger effect cannot quite name: not an individual misjudging their own competence, but an infrastructure engineered to manufacture the sensation of competence at scale. Algorithms are not built to foster dialectical thinking, or to introduce productive contradiction into a person's information diet. They are built to maximize time on platform, which means they are built to find what a person already believes, or is beginning to believe, and to make that belief feel inevitable, well-founded, and shared by many.

The consequences of this architecture are not abstract. They are visible in the proliferation of online communities organized around increasingly extreme positions, in the aesthetic economy of alt-right meme culture, where the most violent and transgressive images circulate most widely not in spite of their violence but because of it, because the platforms reward content that produces strong reactions, and strong reactions cluster around cruelty, outrage, and the pleasure of contempt. The comment section is engineered for rage-baiting. The recommendation engine is engineered to convince you that

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your most extreme thought is also your most correct one. The result is a population that feels, with genuine sincerity, that it has done the research, that it sees what others cannot, that it has arrived at a truth the mainstream is either too cowardly or too compromised to acknowledge. This is the emotional condition Be Honest attempts to inhabit from the inside, without commentary and without distance.

The symbolic language, or layer, of the film (the cult, its dualities, its system of signs applied to clothing and objects and bodies) did not arrive from nowhere. It came from the same process of observation that generated the anthology's original framework. From the beginning, Anthology of Online Folk was interested in the way the internet produces not just content but mythology, not just opinions but cosmologies, not just communities but belief systems with their own iconography, their own saints, their own martyrologies. The emotional states the trilogy was built around, bliss and doom, disillusionment and trust, craving and overfill, are not simply psychological conditions. These are the raw material from which online communities construct meaning, and from which, in the most extreme cases, they construct the conviction that meaning requires action to be real. The cult in Be Honest is the logical endpoint of that process: a system of belief so internally coherent, so aesthetically elaborate, and so completely self-confirming that the violence it eventually produces seems, from within its own logic, not only justified but inevitable.

Online Realism is what this process produced when it turned methodological. It is not a theory applied to the work from outside, but a set of positions that emerged from the difficulty of making it, from the frustration of finding that existing methods were inadequate to the subject, and from the conviction that fiction, when it is absolute and acknowledged, carries a different kind of truth than the simulated authenticity that currently dominates both the music

video and a large part of contemporary art practice. The Online Realism Manifesto, reproduced in the margins of this volume, is a record of that clarification. It names what Internet Cinema got right (the formal innovations it introduced, the new grammar of attention and fragmentation it made available) and what it got wrong (the belief that proximity to the real is the same as truth, that the refusal to construct is the same as honesty). Online Realism proposes something harder: to build fiction more real than the reality it draws from, to use the lessons of what came before while refusing its passivity, and to do this without irony, without distance, and without apology.

3.

Context Research (2024-2025)

The episode that would become Be Honest was originally something else. It described a girl living online as a sex worker, the film shot in Great Britain with a professional actress, the visual register that of something found rather than constructed. Production constraints, budget and geography among them, made that version impossible. What the simplification left behind was not the story but the symbolic infrastructure built to support it: a set of binary oppositions drawn from the emotional vocabulary of internet culture, the same dialectical mapping of online states of being that Anthology of Online Folk had pursued from the beginning. When the literal story became unavailable, what remained was the question underneath it: what happens when a symbolic system becomes a theology, when the binary code of online emotional life stops being a way of describing the world and starts being a set of instructions for acting in it.

The answer to that question required a different character and a different story. The girl in Be Honest is not ada miēle. ada miēle is one of the artists developed within Cambrian's ecosystem, an online persona built around the intersection of online folk aesthetics and the emotional register of terminal loneliness, redpilled poetics, and sadcore subversion. The character in the video is someone else: a girl who finds in the cult's symbolic system a framework

complete enough to organize not just her beliefs but her actions, and who commits an act of violence that the film refuses to show. Whether the two are the same person is a question the work raises and declines to answer. The songs belong to ada miële. What the protagonist does with them is another matter.

This section documents the research that preceded and shaped that shift: the investigation into online radicalization and the communities that produce it; the correspondence with Jogilė Raguckaite that helped define the project's direction; the Are.na boards dedicated to building the visual and psychological world of the film; and the gradual construction of a lore dense enough to support a fiction that could pass, from the inside, for something real.

4.

ada miēle

To understand where ada miēle comes from, it is necessary to understand what Cambrian is, not a label, not a studio, not a collective in any of the senses those words have accumulated. Cambrian is closer, in its operating logic, to the Pessoan model of heteronymy: a roster of sonic personas, each with its own voice, its own aesthetic world, its own relationship to the culture it inhabits, and its own logic of propagation. The originating intelligence remains invisible. The entities it produces are independent enough to be mistaken for unrelated artists, internally coherent enough to sustain their own lore. What Cambrian produces is not music with a brand attached to it but a series of identities that carry their music the way a body carries a belief system: from the inside out, without visible seams.

ada miēle was one of the first heteronyms to emerge from this process. The project began with a musical proposition: a voice somewhere between the devotional and the sinister, acoustic guitars filtered through cursed plugins, lyrics that moved between cottagecore tenderness and hate speech with the same fluency a certain corner of the internet had made available to anyone who spent enough time in it. The genre tags that attached themselves to the project early on (furry neo folk, velvet hate, sadcore subversion) were not ironic. They were attempts to name something that

was genuinely difficult to locate: a sensibility that drew on the intimacy and vulnerability of folk music while saturating it with the emotional residue of communities the mainstream had either not yet noticed or decided were too uncomfortable to look at directly.

The lyrics moved, from the beginning, in a direction not entirely controlled. What had started as an exercise in heteronym construction began to accumulate a specific emotional gravity: the voice of someone formed online, who had absorbed the aesthetic vocabulary of a particular kind of feminine rage and expressed it in a register at once childlike and lethal. The femcel as folk singer. The terminally online girl as balladeer of her own annihilation. There was something in the combination that felt both discovered and inevitable, as if the music had known, before we did, what it was about.

The research that followed was not planned as research. It was a series of descents into material the internet had produced and continued to circulate, largely unacknowledged by any institution with the authority to name it as culturally significant. Natalie Rupnow. No Lives Matter. The Order of Nine Angles and its diffuse network of accelerationist spirituality, its doctrine of insight roles, its insistence that violence was not a means but a sacrament. What these communities shared was not an ideology in any coherent sense but an aesthetic: the aestheticization of cruelty as a form of self-knowledge, the conviction that to look at the worst of what humans do to one another without flinching was a kind of superior intelligence, proof of having seen through the comfortable fictions everyone else still needed. The comment section as initiatory chamber. The 8chan thread as mystery school.

What became clear, the longer we spent in this material, was that the seductiveness of these communities had almost nothing to

do with their explicit content and almost everything to do with the epistemological intoxication they offered: the feeling of knowing. The conviction, produced and sustained by recommendation algorithms designed not to inform but to retain, that one had followed a chain of evidence to its conclusion, that one had done the research, that the consensus reality maintained by mainstream media and institutions was a veil, and one had seen behind it. The effect exceeds what Dunning-Kruger can name: not an individual misjudging their own competence, but an infrastructure engineered to produce that competence as a sensation, at scale. And its consequences are not theoretical. They appear in the mugshots, in the manifesto posts, in the courtroom illustrations.

It was at the intersection of ada miēle's musical world and this research that the film began to take shape, not as a document of these communities, which would have required a different kind of honesty about the limits of observation; not as a condemnation, which would have required a distance we did not feel; but as a fiction built from the inside: the story of a girl whose identity formed in the space where folk tenderness and accelerationist theology touched, and who moved, through that contact, toward an act of violence the film would refuse to show. The cult that structures Be Honest is not a representation of any specific community but a distillation of a logic, assembled from the available materials of post-digital spirituality, that makes the movement from conviction to action feel not like a rupture but like a completion.

5.

Lore Building

There is a particular quality of attention that develops when you spend enough time in certain corners of the internet, a hypervigilance disguised as connoisseurship, a feeling that you have learned to read what other people cannot. I recognize it because I have felt it myself, and I recognize it in the people I have been closest to in the years this project was taking shape. One of them was Angelicism, with whom I had collaborated on a screening in Milan, conducted an interview, and maintained what felt like a genuine intellectual friendship, until it ran into the limits that extreme proximity to the core of internet culture tends to impose on those who have made that proximity into an identity. The same months brought Open Secret through Milan, and without descending into the gossip that would only replicate the dynamics I am trying to describe, the same cultic logic at work on one side of the rivalry turned out to be operative on the other. Dana Dawud, Redacted Cut, Bod and the surrounding world demonstrated, in ways that did not require close observation to register, that the aestheticization of fundamentally violent dynamics is an attractor not only for the people you are watching but for the people doing the watching.

What I kept returning to, in the months between those experiences and the first real conversations about what Be Honest might

be, was the question of why. Not why these specific people or these specific communities, but why the structure keeps reproducing itself, why the extremely online world generates with such regularity these pockets of self-enclosed intensity, these ecosystems where dialectical thinking ceases to function and a self-constructed symbology, self-mythologized in real time, is first overlaid onto reality and then gradually substituted for it. The answer, if there is one, has less to do with the content of any particular belief system than with what the infrastructure of the internet does to people in enough pain to be looking for a place where their pain makes sense. The echo chamber is not a failure of the system but the system working as designed, optimizing for time on platform by feeding back to each user a version of their own interiority, amplified and validated and stripped of anything that might introduce productive friction.

The result is a kind of epistemological intoxication, the feeling of knowing, of having followed a chain of evidence to its conclusion, of having seen behind the veil. And the result of that result, with a consistency that history keeps demonstrating, is violence.

What interested me in building the world of Be Honest was a specific inflection of this pattern, one I kept encountering in the research, and that the music had already intuited before the research confirmed it. In the communities that orbited the Order of Nine Angles, in the Natalie Rupnow case, in No Lives Matter and its adjacent territories, the exterminating angel, the figure who enacts the logic of the belief system to its terminal conclusion, kept taking the form of a woman. Or, more precisely, a girl. This is not incidental. Alex Quicho's formulation is useful here: everybody's a girl online. The extremely online space has a particular relationship with femininity, or with the performance of femininity, that makes the girl at once the most vulnerable subject of its dynamics and, in certain

configurations, their most potent agent. The cottagecore aesthetic that slides into accelerationism. The sadcore lullaby that turns out to be a manifesto. The femcel not as passive sufferer but as someone who has absorbed the system's logic so completely she has become its most coherent expression.

ada miēle's music was already living in that territory when the film began to take shape around it. The cult that structures Be Honest is not a document of any specific community but a distillation of a logic, assembled from the available materials of post-digital spirituality, organized around eight pairs of opposing forces that together constitute what the cult understands as the binary code of reality. To manifest all of them simultaneously, in a single body or a single gesture, is to provoke the collapse of the current order. Garments are made by hand and destroyed. Objects are worn against the skin as conductors of belief. Climate change is celebrated as confirmation that the end is near. The protagonist does not arrive at this cosmology through instruction; she assembles it the way anyone assembles a belief system in a post-chronological landscape, laterally, through proximity and suggestion, through content that confirms what she is already beginning to feel. What follows is the documentation of how that world was built before it was filmed.

*

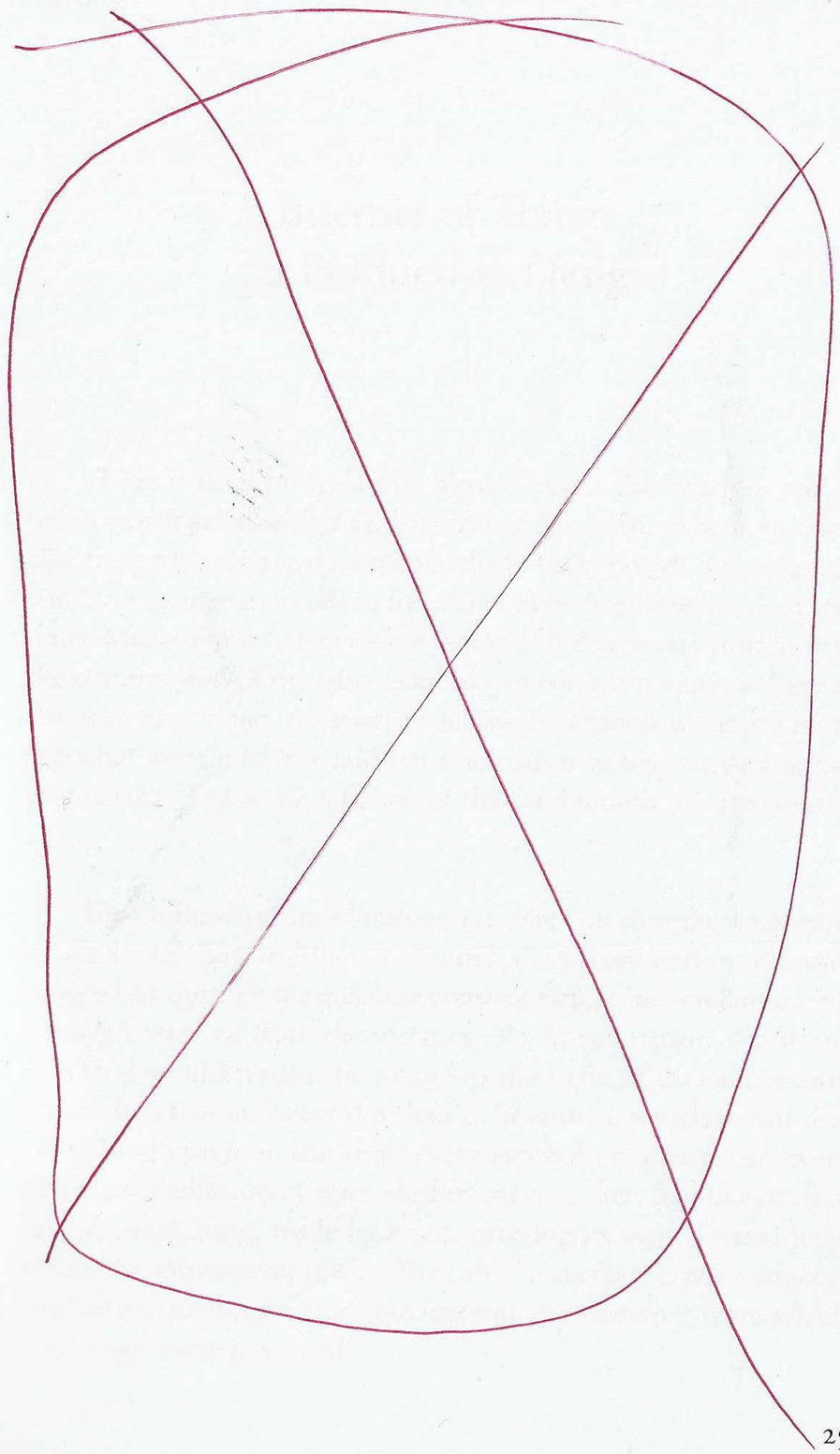
NULL ZONE / Ta-Ka back cover

In a remote fringe of post-canonical mysticism, the Ta-Ka Order cultivated a system of signs that blurred devotion, impulse, and psychological fracture. These glyphs, both ritual tools and unstable mnemonic devices, were transmitted orally, redrawn from memory, and repeatedly distorted across generations. NULL ZONE collects, for the first time, the surviving diagrams attributed to the Order: a hybrid lexicon where craving becomes geometry, compassion coils

into abstract anatomy, and liturgy collapses into personal obsession. Recovered from scattered notebooks, encoded margins, and witness accounts, these symbols map a belief system that never fully existed, yet continues to echo through contemporary visual culture. This edition restores the diagrams in their original structure, pairing them with contextual notes from the Ta-Ka field archive.

STANLEY MCCANN (B. 1961) IS A CULTURAL THEORIST AND LECTURER IN COMPARATIVE RITUAL STUDIES AT THE UNIVERSITY OF LEIDEN. HIS RESEARCH FOCUSES ON FRINGE SYMBOLIC SYSTEMS, UNORTHODOX DEVOTIONAL PRACTICES, AND THE INFORMAL BELIEF ARCHITECTURES THAT EMERGE IN POST-INDUSTRIAL ENVIRONMENTS. MCCANN IS THE AUTHOR OF THE PERIPHERAL LITURGY (2019) AND MNEMONIC BODIES (2022).

Text written for the back cover of the fictional book on Ta-Ka gang symbols, developed as part of the Be Honest lore.



6.

Internet of Things (on Production Design)

There is something faintly absurd about this section, and it seems worth acknowledging. Everything documented here, the jewelry, the garments, the documents, the bulletin board, the make-up, was built to appear on screen for a total of perhaps one hundred seconds. Much of it is barely visible. Some of it disappears entirely into the compression of the edit, reduced to a color, a texture, a shape at the edge of a frame. A viewer watching Be Honest without knowing what went into it would have no reason to suspect that any of this existed. This is not a failure of the production; it is the point.

The Online Realism Manifesto is explicit on this: the work must be more real than reality, not through the accumulation of found images but through the absolute construction of invented ones. No footage borrowed from the internet. No AI generation. No shortcuts that would return the image to the logic of documentation rather than fiction. Every shot had to be earned, which meant that everything visible in the shot, every symbol on a garment, every object on a table, every trace of pigment on a face, had to exist first as a physical thing, made by hand, carrying its own internal logic before the camera ever saw it. The cult's cosmology is not a concept applied to the images from outside but the structure from which the images were generated.

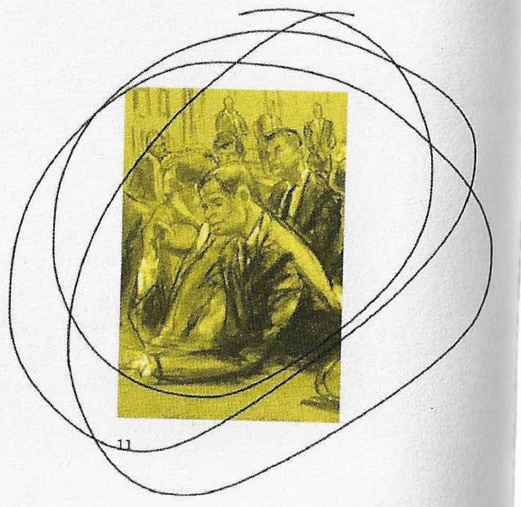
Two of the categories documented here require a specific clarification. The forensic documents are not, strictly speaking, production objects in the same sense as the garments or the jewelry. They are an editorial device: a way of showing certain materials from an external point of view, as if recovered and catalogued by investigators rather than made by a production. The distinction matters because it mirrors the film's own logic: in Be Honest, the event is never shown directly, only approached through its aftermath, its evidence, its residue. The documents belong to that same oblique register.

The bulletin board operates on a different logic again. Its reference is not investigative but institutional: the school corridor, the bedroom wall, the semi-public accumulation of images and texts that constitutes a certain kind of interior life. There is a specific cultural memory here: Columbine, and the long tradition of forensic photography that has made that kind of space, the locker, the corkboard, the handwritten note, into an image of radicalization that the public has learned to read retrospectively, always after the fact. The bulletin board in Be Honest belongs to that visual grammar. It was also the seed of something larger: the second episode of Anthology of Online Folk, which was to concentrate on the point of view of the victim, a girl gaslighted into believing there was a conspiracy against her, gradually convinced by subliminal signals and algorithmic suggestion to take her own life. That episode drew from No Lives Matter's particular poetics, and from a stranger source: a Japanese energy drink advertisement in which schoolgirls perform parkour through endless school corridors in a single unbroken take, the sequence terminating in a leap into the void. In the second video, that leap was to be the ending. The girl falls. The corridors, the windows, the walls had been full of signs the whole time. Nobody intervened because nobody saw them as signs.

That episode remains unproduced. What survives of it here is the bulletin board, and the logic it carries.

The result is a production in the tradition of what might generously be called the Cervantine enterprise: the construction of an elaborate and internally coherent world for the purpose of a story that, from the outside, occupies a negligible amount of time and space. Don Quixote tilts at windmills. The windmills are real. What this section documents is the windmills: the objects, the systems, the symbolic infrastructure that made it possible to build images that needed no reference point outside themselves. In the finished film, most of this disappears. In this book, it reappears as lore: the necessary underside of a fiction that was never meant to explain itself, only to be.

09



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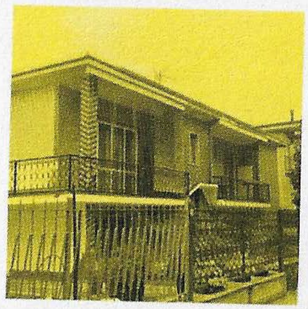

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09 Makeup research, reference images

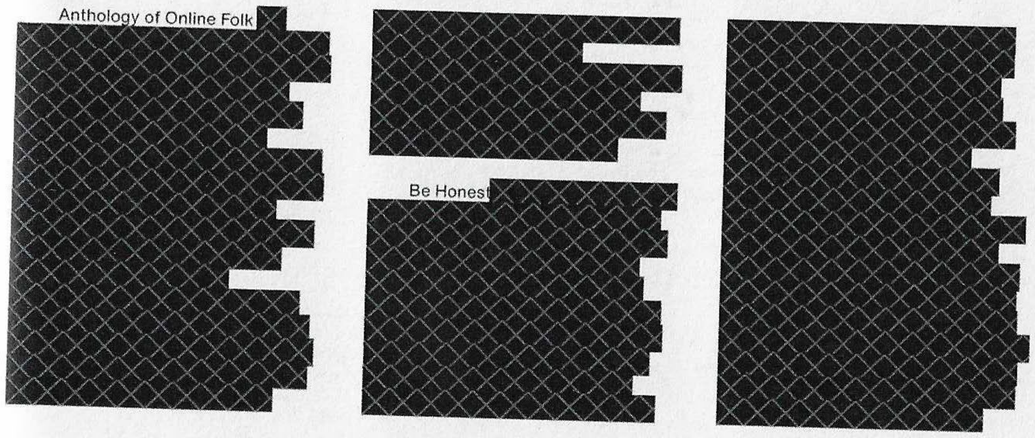
11 Courtroom illustration references

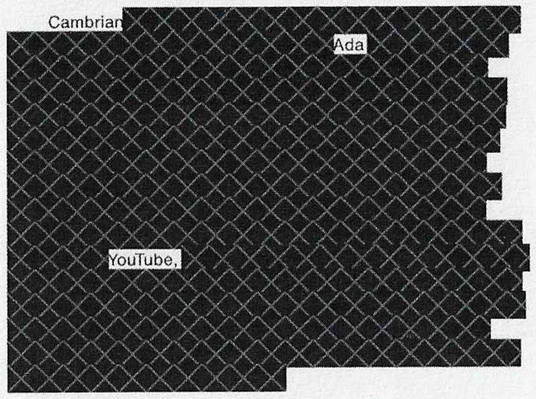
17 Location scouting, protagonist's house

24 Drawing of a rabbit with a violent phrase in Japanese

38 License plate mockup with subliminal inscription

Introduction





Online Folk versus Online Realism

(chapter 2)

Anthology of Online Folk began as an observation

"folk."

a trilogy

access to me

is a

privilege

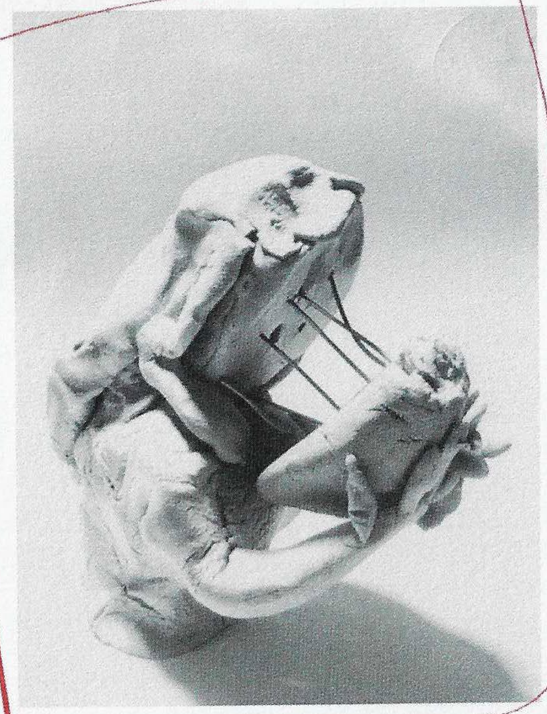
this is

where I

yearn and succumb

to my

everlasting suffering



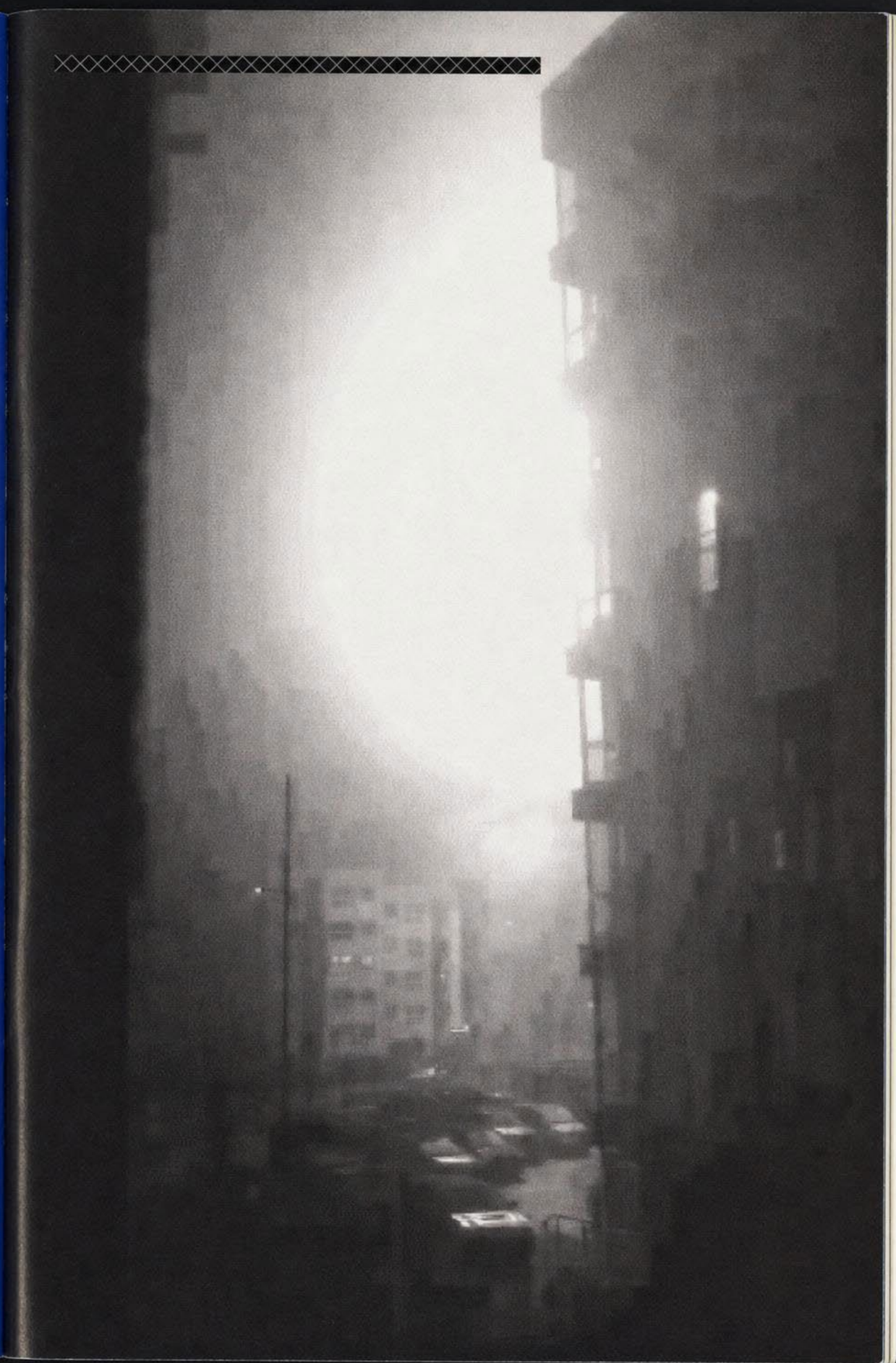
cover

Be Honest

Compendium Book

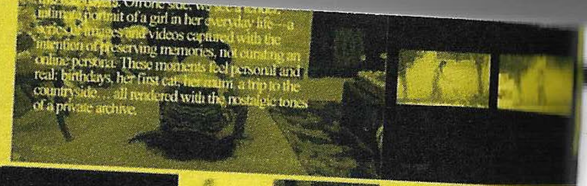
PERKS
Editions

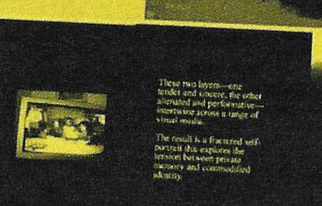
06
Scan
07
Allées
Schizo-
typical 1-3
Paranoïa sections
01
05
Irrtümer
01
Vertebrae
I, II, III, IV, VI, VII
02
Inter
03
Tokyo
Stress
Positionen
04
0_2
Stammheim
Night



ada miele

ada miele





These two layers—one tender and sincere, the other alienated and performative—intertwine across a range of visual media.

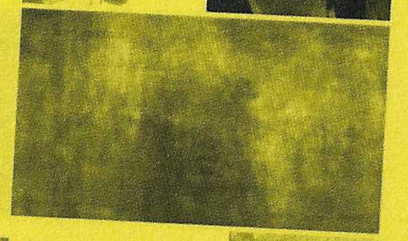
The result is a fractured self-portrait that explores the tension between private memory and commodified identity.

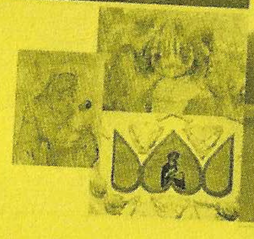
The casting process will be
sensitive, allowing us to connect
with potential collaborators. We
someone open not only to per
to sharing personal elements of
life—someone willing to literally
metaphorically undress in front
camera.

The final piece pairs footage of everyday people and faces — sunsets, car windows, glimpses of friends — with avatars of digital spirituality: Virgin Marys rendered like digitally shattered images and fried anime jpegs layered in infinite double exposure, until everything collapses into light, ascesis, and noise. A liturgical drone swells beneath, carrying the whole thing toward extinction.

This film moves through two distinct yet interconnected currents: a rising form of networked spirituality (the sacred) and extreme reality glimpses (the profane).

It unfolds like a pendulum, gaining both speed and weight as the soundtrack pushes from emptiness to saturation.

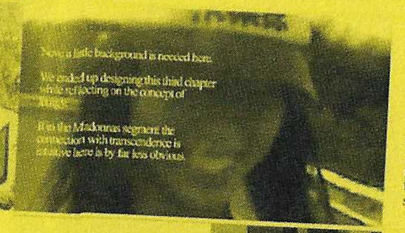




Now a little background is needed here.

We ended up designing this third chapter while reflecting on the concept of

If in the Madonnas segment the connection with transcendence is
intuitive factor is by far less obvious.



Liturgy, spirituality, transcendence
—whether religious or agnostic,
contemporary or ancient—these
concepts have always moved alo
two parallel tracks: one, the pure,
elevated, abstract ideal—the
Madonnas; the other, the ground
painfully profane mortal coil of
those who yearn for that very
sacred.

Visually, the filmic language draws inspiration from the new wave of so-called internet cinema —hectic montages of online found footage: self-shot, at times visionary, freaky, and wildly diverse glimpses of humanity in all its forms, as mediated through its online presence.

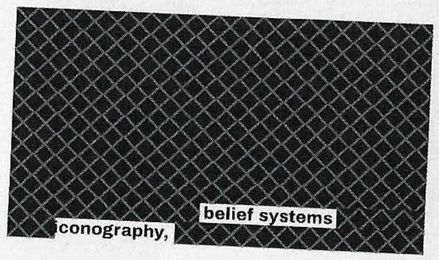
In more prosaic terms: a clever hotchpotch of user-generated content.

Rather than finding and mixing our information

The idea is to ask quite a few people —
filmmakers, and, most importantly, regular
individuals with a phone—to share a vide
just a few seconds long, that somehow
idea of longing for transcendence.

A cigarette. Love (quite simply). The
A short skirt. My cat. Freshly baked
Waves. God (why not).

The consequences
are visible in the proliferation of online communities organized around increasingly extreme positions



iconography,

belief systems

[redacted]

[redacted]

bliss
and doom, disillusionment and trust, craving and overfill,
[redacted]
inevitable.

[redacted]

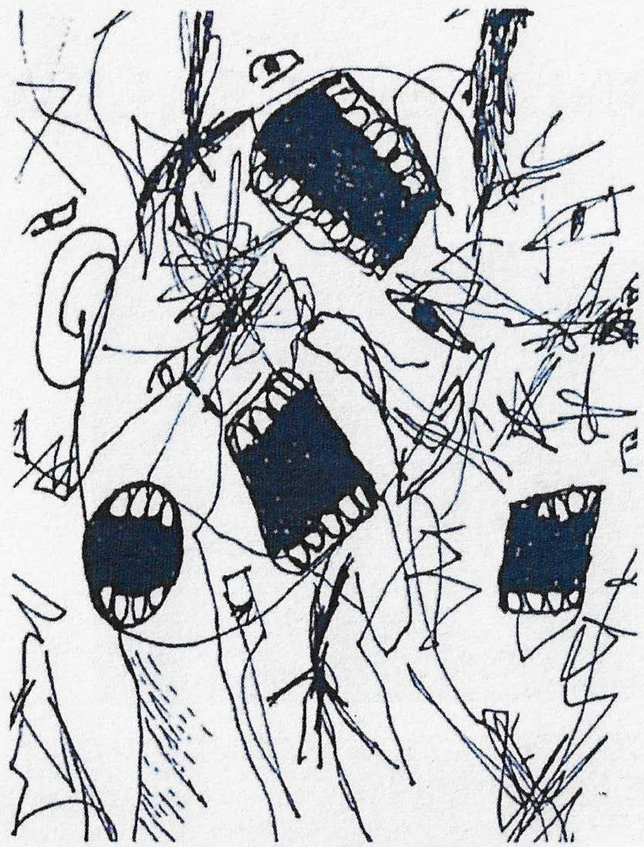
THE ONLINE[a][b][c] REALISM MANIFESTO

A DOGMATIC SERIES OF HARSH CONSIDERATIONS ON HOW TO REACT TO THE PRESENT SENSE OF REALITY, AND THE INABILITY OF CONTEMPORARY AUTHORS TO DO SO

1. online realism is not internet cinema

bowe ?

As much as we respect the attempts and cartographies of Angelicism, Open Secret, Redacted Cut, Crisis Acting, and their kin, Online Realism **is not** Internet Cinema.
Raw reality, captured and accelerated without mediation, without position, does not interest us. This is a coward's stance—complicit, performatively sardonic, and too close to an aesthetic gesture to be called cinema. Grow up.
Online Realism is first of all a reaction to this circle of incels obsessed with corecore and skinny white girls. Online Realism is cinema. It is fiction. It is more real than reality itself.



special guests
Friday, April 5
8.00 PM

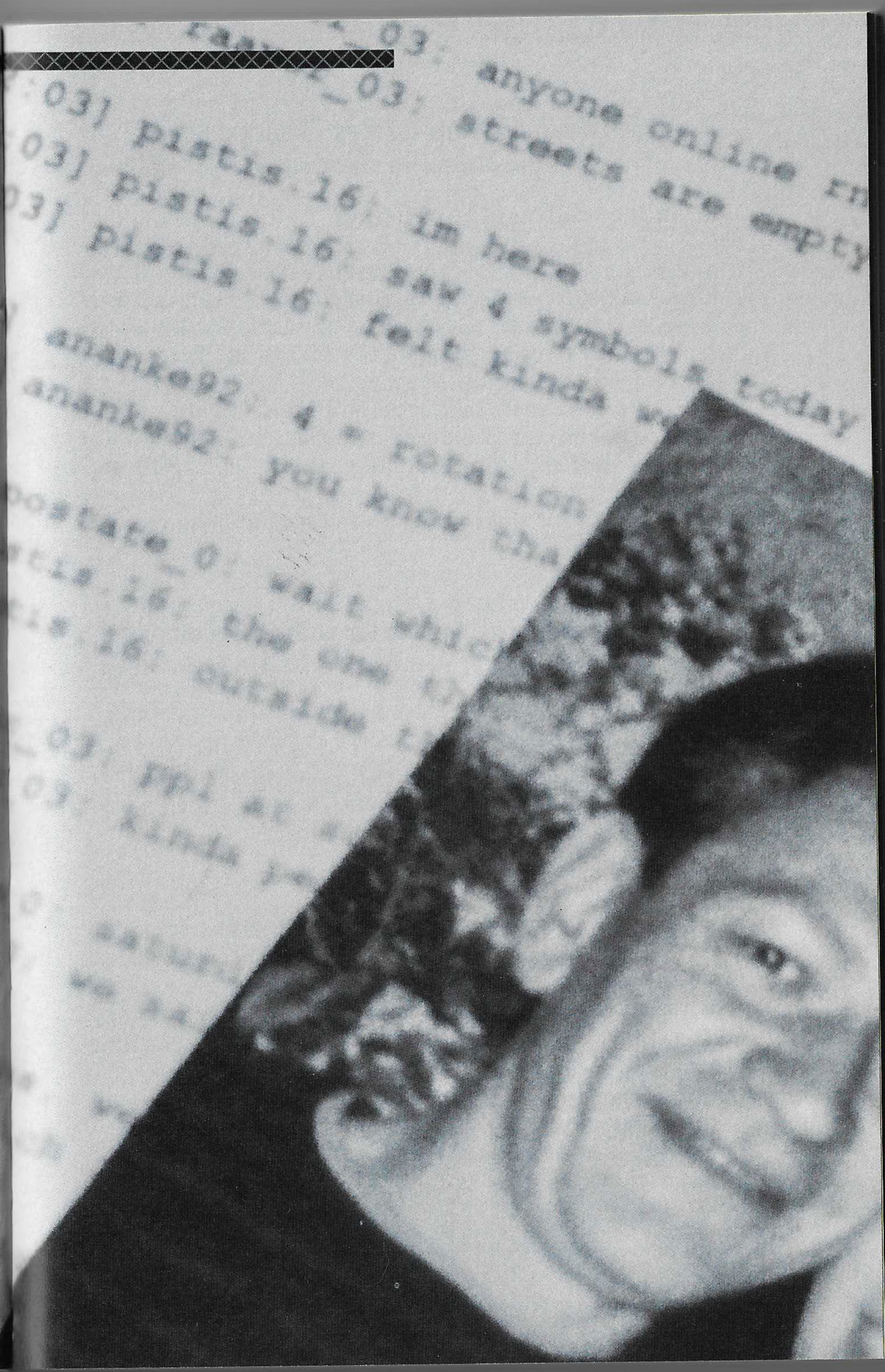
School Gymnasium

Alternative / Noise
/ Post-rock

Free entry for
students

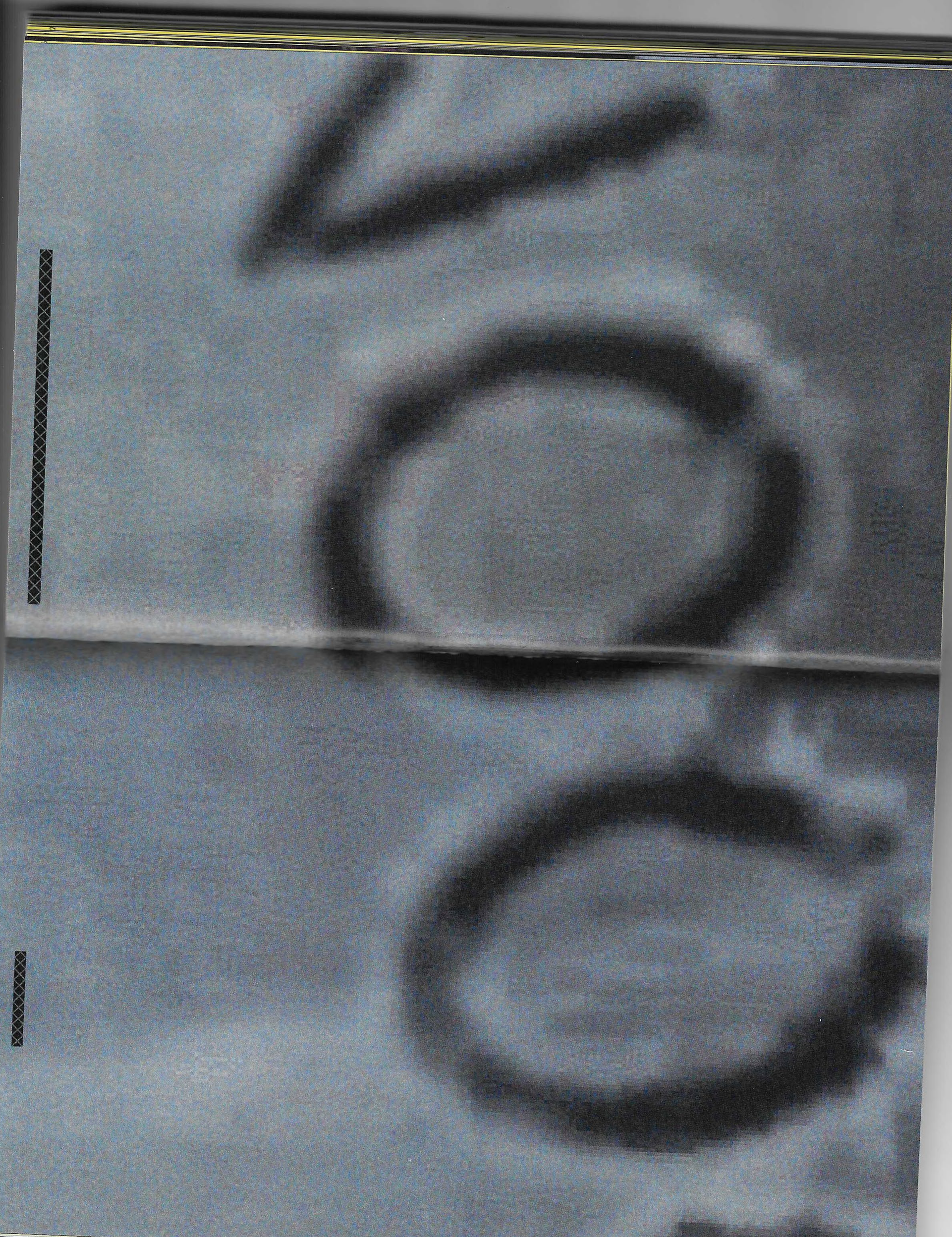
Some sounds stay
with you.....

PURPLE STATIC MIRROR



onlinerealism

ANTHOLOGY 1



2. online realism is <u>pure fiction</u>

Therefore, Online Realism is dramaturgy, fiction, and narration. A way of staging reality that today's authors have abandoned—preferring social status, chasing vibes that work for advertising campaigns but not for storytelling.
The new psychoses, the shifts in the ontology of identity, memory, self-perception, the relation to others, and ultimately to the world itself, are the true subjects permeating Online Realism.

3. acceleration is an excuse for complicity. an author shall never be complicit with those fucking with it.

Post-irony was funny for a while. Not anymore. Cynicism is a weapon of governance. Satire has no reason to exist. Wake the fuck up. We all need to relearn how to be critical.

4. online realism is transcendence

Not in the Paul Schrader sense. In the sense that an O.R. story, to be such, MUST be able to take place in any era, any century.[d][e][f][g][h][i] The primal forces behind consciousness, the nightmare of existing, the tearing of relationships, the insignificance of one's life—these are what vibrate in the body of the movement. What matters is how we *react* differently to a murder, not how we commit it.

5. thou shalt never rely on showing a device as an excuse to face the topic of online realism

The essence of what the internet has done to our lives has nothing to do with the internet *per se*. It is a technology just as a book is a technology. Imagine someone saying: "The book changed our life." Of course it did, idiot. Should I make a movie about it? Please, no.[j][k][l][m][n][o][p][q]

6. yes, this is, in a sense, psychological realism

There is a huge gap—an enormous detachment—between the intellectual work being done on the consequences of digital media on our lives and what ends up on screen.
A few clever contemporary art practitioners close to the digital attempt to turn it into puzzles or cartoons in the form of installations, but the theme remains largely untouched, untouchable.
Hyper-transparency, hyper-communication, a regime of fragmented attention. The promise of freedom translates into self-surveillance and self-exposure, intensifying performance pressure. Absence of pause, the annihilation of "empty time": incapacity for contemplation, and therefore for healing.
These are not being addressed with the same force with which past generations of authors tackled alienation or social conflict. No one knows what to say, so nothing is said. Everyone looks away. Yet these are enormous conflicts, devastating the younger generations as much as they are stupefying the older ones.

7. references are forbidden

Copying is allowed. But the "archeology of knowledge" approach of moodboards is profoundly hostile to any rupture, to

any possibility of the new. No wonder fashion creative directors use it. But fashion deals in death: things must die to make space for the new, to generate profit. These cannot be the premises of an authorial work. Stop looking for inspiration in other people's work. Look at reality. Look inside yourself.
I want to *feel* nothing—not have someone showing me things about nothingness.

8. online realism is a refusal of the present and a search for new languages to speak a new reality

The cut is the most powerful tool you have. The fragmentation of reality passes through how we perceive continuity or discontinuity of space-time.
The core of O.R.'s considerations lies in mutations of the concept of identity. In how AI impacts our perception of reality and of trust. We don't give a fuck about the hallucinations of an LLM.

9. the rawness of an O.R. film must always equal or surpass that of a random video found online

Even though it is pure fiction. We are fighting reels, not other directors. Reality, at the moment, is far more interesting than any existing fiction. This is our war.

10. there is nothing intellectual here

All this may stem from an attitude towards culture and (a lack of) representation. But the final form of Online Realism is about emotion and time—their juxtaposition and cross-influence. One shall never attempt to "EXPLAIN" or "TEACH," nor to "CONDEMN" or "COMMENT." Crude reality is what we're after.

11. we must work structurally, not retinally

The differences worth addressing have nothing to do with visual perception of reality. What matters are distortions of conventional time-flow, emotions, inner reactions of characters, and their motives.
The way a doomscrolling session has altered our sense of reality is enormous, underestimated, and at least as epochal as the advent of amateur porn.[r][s][t][u][v]

12. how is it possible that the last to adapt their language to reality were gen-x directors?

In Deleuze, cinema of the time-image replaces cinema of the movement-image: it emerges when action loses meaning, when characters no longer know what to do. The camera no longer represents action but duration itself, time consumed.
From neorealism to American indie cinema, this structural shift allowed film to intercept the profound mutation in the sense (or non-sense) of existence, to represent something that *meant* "reality."
In the time-image we see characters walking, waiting, drifting, wandering, without clear narrative purpose. Cinema of suspension, of waiting, of contemplation.
What is the next step? What is the new image? No one is dealing with it.

IN A SMALL EUROPEAN TOWN, A GROUP OF TEENAGERS BECOME RADICALIZED ONLINE. MAYBE IT'S BOREDOM, MAYBE A MEME, MAYBE JUST THE NEED TO [redacted]. BELONG. NOBODY KNOWS HOW IT STARTS OR WHAT IT'S ABOUT.

THEY SPEND DAYS ON THEIR PHONES SCROLLING, EDITING, PERFORMING SOME GESTURES THAT FEELS IRONIC AT FIRST AND THEN SLOWLY TURN SERIOUS

too Dimes Square-ish
too teen drama

THEY SPEAK IN FRAGMENTS OF INTERNET LANGUAGE, [redacted] IMITATE THINGS THEY'VE SEEN ONLINE AND START BELIEVING IN SYMBOLS THEY DON'T FULLY UNDERSTAND.

A the center in a girl. Quiet, detached.
What she's planning is not clear.
What we see are FRAGMENTS → THE DAY BEFORE
WALLS RACING, CORRIDORS, HOUSES, [redacted]
VIOLENCE APPEARS AS CONTENT → the constant documentation

the online world fusing with real life.

THEN Something happens BUT we only see the aftermath: THE THING (in voiciary / illustra
the footage replayed on traditional media,
the flowers left outside a school.
THE TOWN LOOKS CONTAMINATED.

13. the general sense of conscious direction toward an imminent catastrophe (meltdown) is the background vibration that must animate these works

"The premonition of Hitchcock will be realized: a consciousness-camera no longer defined by the movements it is able to follow or perform, but by the mental relations it is able to enter into."

14. there is an overall sensibility to be co-opted from other arts already

No movement is an island. Plenty of things breathe the same air we're breathing. Reena Spaulings Gallery is one. The prosody of Dean Blunt is another. Richard Prince's attitude toward reaching the sublime through fragments of reality is another. And yes, some films too: *Permanent Vacation*. *Out of the Blue*. That Sonic Youth video where a bunch of Black people fuck a piece of house furniture.

15. in a world of jon rafmans, be a merlin carpenter

Really, there is nothing fascinating about "new technologies." Maybe in 2013. Not today.
Nor is there anything interesting in using them to convey a general sense of "weirdness." Weird is fine, but only when it's not immediately perceived as such.
Same goes for Oneohtrix Point Never, Freeka Tet, Amnesia Scanner. Enough of this shit. You've become as tedious as freak shows with dwarfs and flea circuses.

16. a brief list of dos and don'ts not to get lost in this

The dialogue must sound like it's ripped from a voice message. If you exaggerate, you get caught. If you use a word or expression in a pretentious way, you look like a clown. Stick to reality. Talk about what you know. Don't parody.

Go for strong feelings. Nice one with the "time-image," but in a context of collective attention deficit, people need stimulation. Dead time is fine as punctuation. Not as theme.

There is no difference between handicam, iPhone cam, RED, Alexa, Sony, whatever. Everyone uses every camera. Don't be a dick with nostalgia. Use the device that best transfers the meaning and the vibe that make the story powerful. Nobody cares about coherence. What matters is how these languages mix, and whether it works well enough. If it's not a vibe, you've lost.
[w][x][y][z]

Graphics forbidden, logos forbidden, fancy typography forbidden: fuck A24 and hyper-branding. We're not here to cosplay a '70s genre film. Deal with fucking reality for once.

If you use any form of chat citationism or UX mimicry, be sure that 99 times out of 100 you'll look like a loser—Peter Vack or Eugene Kotlyarenko style.

Don't overdo technical tricks. The long take is a shortcut, not an endpoint. Forget virtuosity—prefer technical images: doorbell cams, drones, backup cameras, thermal cameras. But remember:

CHESS CLUB

SILENCE. FOCUS. STRATEGY.

Weekly meetings
• Room C07
– Wednesdays — 3:30 PM

All levels welcome.
No phones during sessions.

The board remembers every move

Faculty supervisor:
Mr. H. Collins

DON'T GET CARRIED AWAY. This isn't an ad. Intuitions alone don't make a scene.

Better not to use diegetic music. We like music for end credits. If you want, go with strong sound design. But leave music alone.

Make us suffer. We don't care about comedy. Make us vomit, shock us, violate our sensitivity and morality, aim for scandal. I WANT TO FEEL SOMETHING.

Lighting should look either completely natural or completely fake. Nothing in between. DOPs are a sect of idiots.

17. if you can do something differently, just do it, for god's sake

Have you ever watched *Homicide: Life on the Street*? Imagine living in 1993 and seeing that for the first time. Or reading Joyce's *Ulysses* in 1922. Exaggerate. Torture the viewer. Push language to its limits. Don't play it safe.

18. who said a movie should last 90 minutes?

And that anything shorter is a "mediometraggio" or however the fuck you spell it? Nobody cares anymore about length. Something can last 10 hours or 15 minutes. No Online Realist should ever conceive work based on this kind of constraint. Test out what feels best. Maybe you just don't have anything worth 120 minutes. Don't be scared. Use your own duration.

19. in the era of doomscrolling, watching a movie feels like doing something productive

Or something like that. I read it in a meme. The point is: if someone decides to watch a movie, it's already an act of faith. Maybe in the 1970s it meant you had a free afternoon. Now it's almost a religious experience. Take that into account. Aim for the spiritual.

20. mystery should be a guiding force

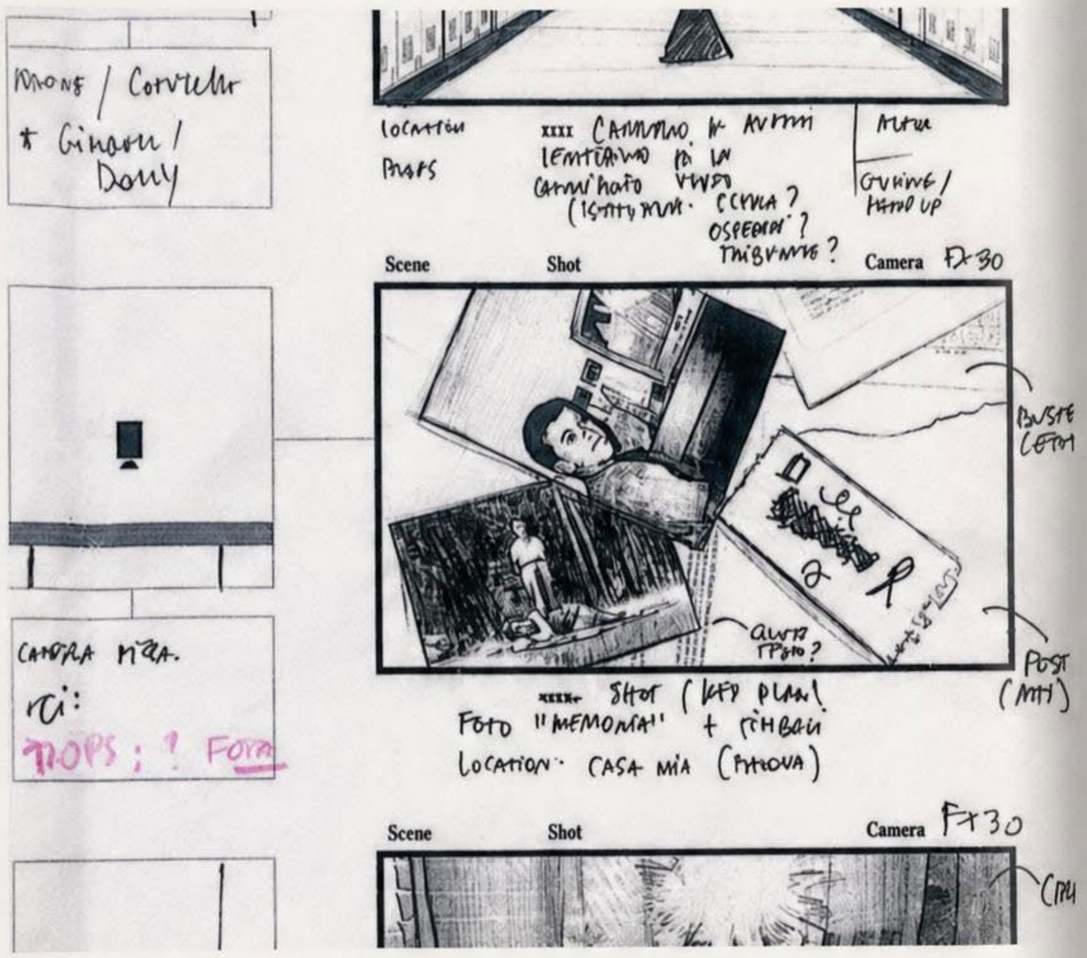
Some things cannot be explained. They're probably the most interesting and powerful ones. Treat mystery with respect. No one gives a fuck about your morality. Raise questions. But remember: this is cinema, not art. Don't confuse people for the sake of it, or because it looks cool. Always have a point—then forget it while you're trying to infuse your movie with it.

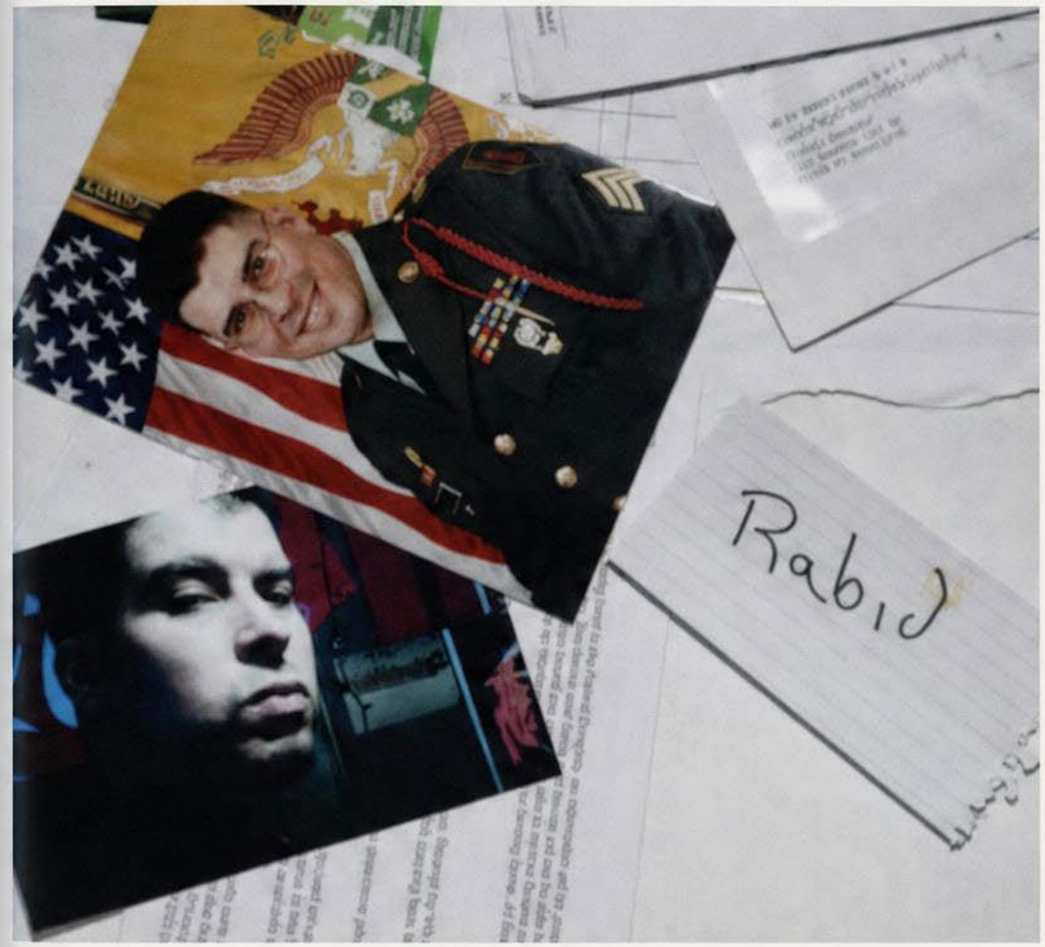
21. william morris was right

Technology sucks, and the society built on technical matters is the worst kind of it. Liberate your work from its constraints. There will be a war against machines. Be ready to sacrifice everything, starting with your own movie. If you have to pitch it to someone, you've already lost. Just do it with what you have.

22. killer instinct

Actors should be chosen by guts, not by CV or looks. If they can cry on command, they'll do.


Scene
Shot
Camera
Scene
Shot
Camera


Rabid

23. your real work should be on allegories

The less they look like allegories, the better job you did. Interested in how it feels when you forget your phone at home? Fine—think about the sense of lack. This is not *Black Mirror*, nor *The Twilight Zone*. Your dough is reality. If you want to invent something, go ahead—but if it feels contrived, you failed, man.

24. text is the most powerful medium

If it doesn't work written down, don't think you can compensate visually. I doubt you're a mystic or an improvisation artist. Maybe you are. In that case, don't make Internet Cinema. You've surely got better things to do.

[a]shall we call this "Cloud Realism"? or do you prefer the term online? I was looking for something less.. illustrative. [redacted]

[b]love the word "cloud" but i naturally associate it with cloud rap lol. it has a ring to it though! i prefer "online" for now, it has a similar weight to it as the term "being online" does

[c]you're right, i didn't explain myself well: 'cloud' was actually more of a pun, a reference to this sub-genre i came across on nina, 'cloud rock' (https://pitchfork.com/thepitch/the-dreamy-malaise-of-post-pandemic-alt-rock/). in that context 'cloud' doesn't really mean anything, it's more like a generic excuse to avoid having to define yet another recycled canon. after all, the realist push isn't exactly new... but i also get that you've grown attached to 'online.' i guess i'm just fighting my own little battle against being too didactic.

[d]understand the sentiment but it loses a bit of clarity on where the "online" part comes in. yes, the core idea should be able to exist anytime, but shouldn't the driving forces be almost exclusive to today?

[e]I'll try to clarify. There's a famous early 20th-century text that explains that the problem with technology is not the technology itself—say, the axe—but what the axe entails in our reading of reality. With an axe in hand, a tree becomes wood, and consequently the world itself turns into a reserve of wood.
What I mean is that it's not the "online" in itself that interests us, but what it does to our way of understanding the world. And personally, I'd like to see how this is reflected in very basic dramaturgical actions: love, unrequited love, a kidnapping, the consequences of a murder, a forced imprisonment, a mystery hovering over a community, a dialogue.

[f]i see! yeah, that's how i imagine it as well. might just need to add a sentence or two in there

[g]lmk what you'd add!

[h]something like:
What matters is how we react differently to a murder <with new births of technologies>, not how we commit it.

maybe in a bit more poetic way?

or

What matters is how we react differently to a murder <TODAY>, not how we commit it.

but i dont like the word today

something to just mark that it's the forces of right now changing our reaction

[i]yes, that's exactly the point. after all, that's why joan of arc was the right story for the 13th century and taxi driver for the 20th. this morning a friend sent me a video 'if slipknot were reggae' with five tracks reinterpreted — obviously by AI. i can't even name the emotional shift i went through in the span of twenty seconds: from wonder, to amusement, to boredom, to rejection. none of these emotions are new. but the speed and sequencing of them, one after the other, i think has no precedent in history. i think this is exactly what we're 'failing' to represent — or rather, this, and its consequences on our perception of the real, of relationships, of love, of hate. of hope, or the absence of it.

[j]id add a section on screenshots and found footage (u touched upon in point 16); not sure if it'd be that they should be completely omitted, but they are getting boring, if a screenshot is used, it needs to act as an effective tool, not as an easy way to reference being online

[redacted]

[redacted]

[m]In my view, the interesting move is not to get rid of it altogether, but—purely as dogma, as complication—to impose that everything must be staged. In short: ban the use of found footage.

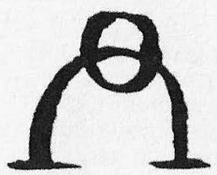
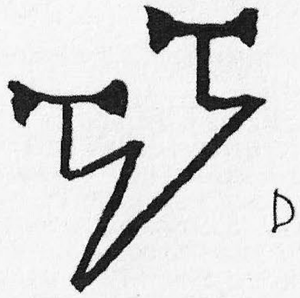
[n]yes agree, https://manovich.net/content/04-projects/058-what-comes-after-remix/54_article_2007.pdf (maybe fits with points 7 and 16), although remixing/reusing content is still here, I've always thought of it as a post-internet era thing

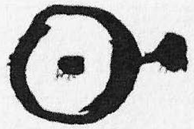
[o]I didn't know this text! I'll read it and get back to you. Personally, I think that after remix (and after re-appropriation, understood also in the sense of shanzhai) comes mutation—think of it in genetic terms, as the assimilation of someone else's traits into a new body...

[p]How would you expand on mutation in terms of media? I keep thinking

VOYEURISM / NOSTALGIA

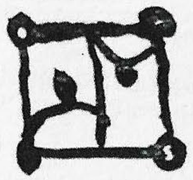
AROUSAL / SLEEP

TRUST  /  DISILLUSIONM

VIOLENCE /  COMPASSIO

CRAVING / OVERFILL

BLISS / DOOM

LITURGY /  IRL

SPONTANEOUS /

FORMULAIC

of k Allado McDowell's concept of neural media and being embedded—and then more broadly, in terms of bodies and our understanding: wearable tech, surgeries, our pinky finger having a dent from holding phones (I remember my dad used to say that my thumb will soon be the length of my index finger from scrolling), sometimes I dream in reels...

if so, maybe a point on Remix --> Mutation is worth adding? somewhat like "instead of collaging, look from inwards, from the embedded POV"?

[q]i wasn't really familiar with their core concepts. i listened to a talk and i have to say i find their positions very solid — after all, it's pointless to stick our heads in the sand: we're all using AI in our projects. i admit i share less of their enthusiasm for making it the central piece of the creative process, or better: for now i still find the human-centered approach more interesting. that said, some of their terms definitely apply here too: sloppiness — or 'being-mid' — being films like 'mumble B' (a term i only recently discovered: 'a mumble-B movie weds the loudness of queer aesthetics and the informality of mumblecore to emulate the overstimulating familiarity of online spaces' — so, rachel ormont, the code, etc.), or more broadly all those failed attempts at capturing the essence of the post-digital condition.
i loved your dad's omen about the length of your thumb lol. definitely a case of mutation... anyway yes, it's worth adding a point about the canon's evolution: appropriation (postmodern), remix (early 00s), mutation (now). i'd also like — but that's another point — to try and identify the rhetorical figures best suited to represent this process within online realism. for instance, i'd avoid hyperbole, while leaning heavily on metonymy... if that makes sense. there are plenty of examples of this in nouvelle vague or no wave cinema.

[r]love it

[s]maybe this point should be added:

Godard once said that cinema died when it missed its appointment with history: when it failed to depict the concentration camps, except as entertainment.
In the same way, cinema today is guilty of another failure—its inability to depict post-online realism. Another missed appointment with reality.
Another betrayal.

[t]this quote is often on my mind...devastating
it's more interesting to think about it today and think whether that's when cinema 'died'; if it missed the appointment with history then, what happens now—that we watch camps every day, live-streamed, as real as it can get? it seems that we can easily (only) perceive reality as cinema, but cinema fails to depict this reality—why?

[u]And a bit of a semantic drift off: it always fascinates me of how and when we claim ownership of these technologies - whether it's cinema or AI, depending on what narrative we want to shape (as in, at times it's "human-made", other times it's portrayed as an autonomous technology). It's easy to say that "technology failed us", but it doesn't drive us anywhere, and in a way, I think this manifesto would give a sense of urgency and the need to take the bull by the horns.

[v]Yes, it's a huge theme that I don't even know how to tackle. It's clear that something has broken. I also think that the most powerful weapon of humankind is its ability to adapt to everything. Perhaps this bombardment of information has had the final effect of forcing us to build a kind of cynical patina, one that allows us to process it all without short-circuiting every time.
I believe that cinema, or the arts, still have that tiny margin of possibility to create a sort of liturgical ritual, through which concepts can pierce this membrane—and that we must study more effective ways of making ideas, already obvious to everyone yet daily repressed, pass through.
The darkest place, they used to say, is always right beneath the candle.
1 reazione in totale

[redacted]

[w]internet cinema

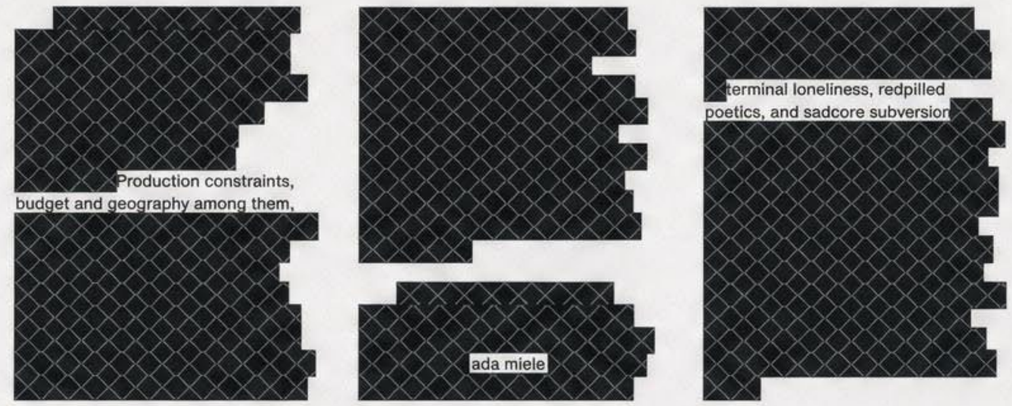
[x]you mean they fail or succeed at this?

[y]i think it's, intentionally or not, their ethos. they succeed the first time you watch it and then fail once you see too many iterations of that same vibe lol

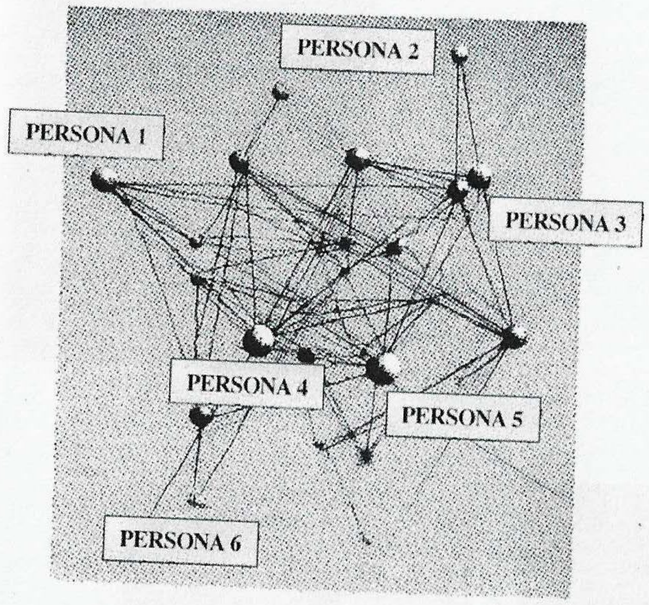
[z]Yes, I agree. That said, a lot of the mess comes from the fact that they rely mainly on found footage, or on its layering/editing. I meant it more from a fiction standpoint, with a different degree of "disorder."
But also, more generally, I have this idea that Online Realism is a-generic. It can work as fantasy or drama, as a cartoon or a stage play—or as a mix of these. What matters is that it keeps attention alive, and that it tries to do so in new ways, at least on par with a doomscrolling session, which is itself a-generic (aside from however much an algorithm might shape it).

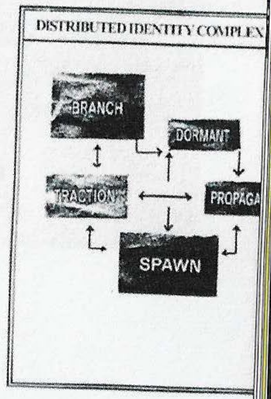
THOMSON

Context and Research (2024-2025)



This section documents the ~~research that preceded and shaped that shift: the investigation into online radicalization and the communities that produce it, the conspiracy pondence with Joglie Raddeck and that helped define the project's direction, the Arc na boards dedicated to building the visual and psychological world of the film, and the gradual construction of a lore dense enough to support a fiction that could pass, from the inside, for something real.~~





the mediated
lf as its primary subject,

its
archive is also part of the work.

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NEED HELP WITH ENGLISH OR LITERATURE?

Private lessons available for:

- *English Language & Writing*
- *Russian Literature (19th–20th century)*
- *Exam preparation & reading comprehension*

One-on-one or small groups
On campus / nearby library
Flexible hours
Contact:
Alex — 17 yrs, Senior Student
alex.tutor@protonmail.com

alex.tutor@protonmail
alex.tutor@protonmail
alex.tutor@protonmail
alex.tutor@protonmail
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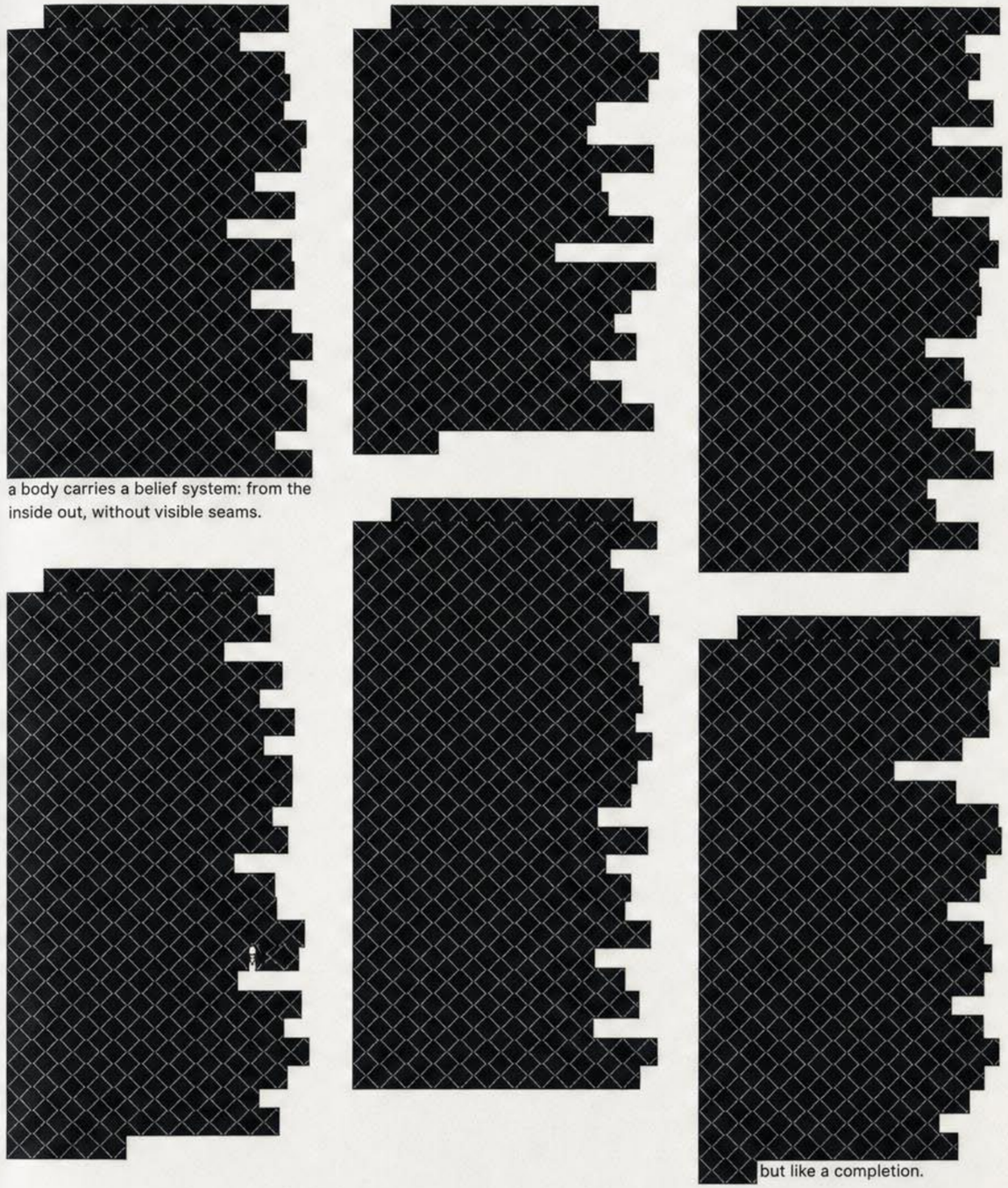
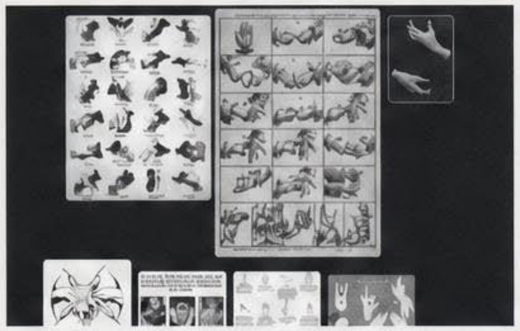


a body carries a belief system: from the inside out, without visible seams.

but like a completion.



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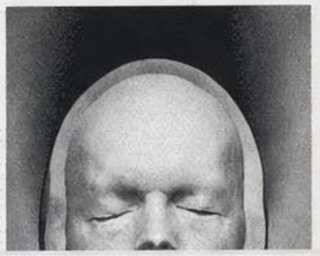

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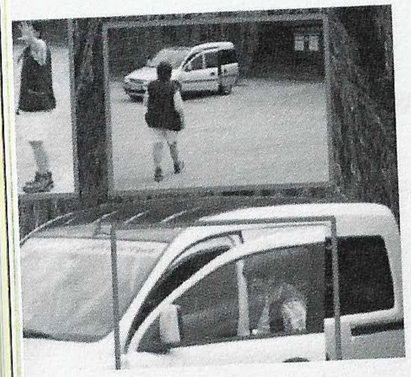

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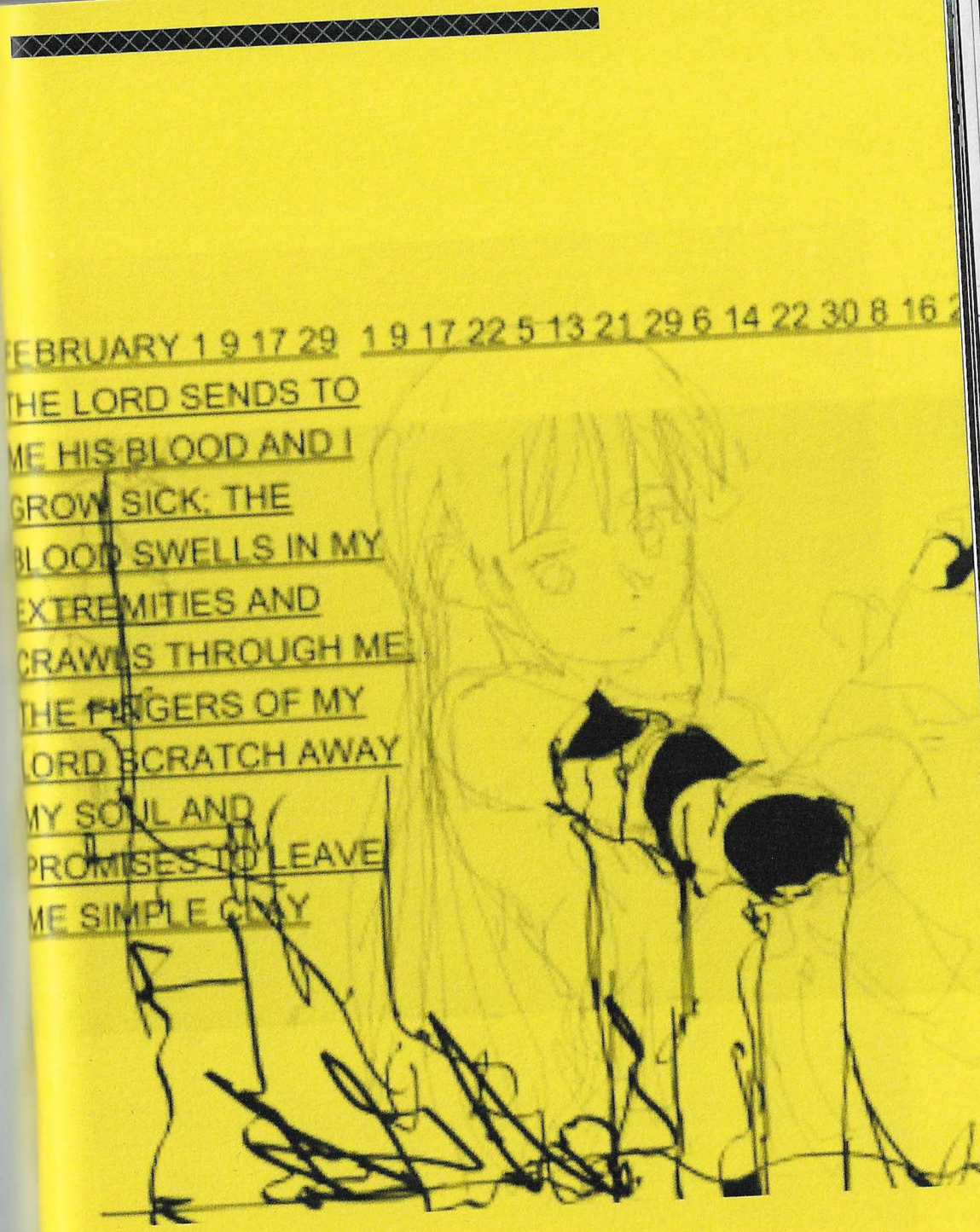
FEBRUARY 1 9 17 29 1 9 17 22 5 13 21 29 6 14 22 30 8 16 2
THE LORD SENDS TO
ME HIS BLOOD AND I
GROW SICK; THE
BLOOD SWELLS IN MY
EXTREMITIES AND
CRAWLS THROUGH ME;
THE FINGERS OF MY
LORD SCRATCH AWAY
MY SOUL AND
PROMISES TO LEAVE
ME SIMPLE GAY

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Please CLEAN up AFTER
YOUR Dog. No Body Likes
To STEP IN i.T Not EVEN
you.

HT/RR
111
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Chapter 5

LORE BUILDING

There is a particular quality of attention that develops when you spend enough time in certain corners of the internet, a kind of hypervigilance disguised as connoisseurship, a feeling that you have learned to read things that other people cannot read.

LENCE & BULLYI

ing, harassment, and online aggression can have seriou
nsequences — for individuals and for the entire school community.

or someone you know is experiencing discomfort, isolati
or fear, you are not alone.
Support begins with listening.

Open discussion with Dr. Alan Reeve,
Licensed School Psychologist
Room B12
Thursday, March 14 — 4:30 PM
All students, parents, and faculty are welcome.

G A SAFE ENVIRONMENT STARTS WITH AWAREN

ructural Phases

META SIGNS

Allegories of a violence never witnessed. Machines, sick climate, geological phenomena. The world as omen.

super-tele Â· drone Â· motion blur Â· unnatural sky colors

BEF THE DAY BEFORE

Events of the previous day, experienced as content, with total indifference. The protagonist moving through the world.

handheld Â· surveillance Â· selfie register Â· mirror shots

AFT AFTERMATH

The arrest, the trial, the public shaming. The event's consequences without the event itself.

courtroom illustrations Â· animated drawings Â· cold neon Â· slow-mo close-ups

EVI EVIDENCE

Fragments from the magistrates' investigative work. Objects, documents, symbols collected as proof.

forensic still life Â· macro Â· overhead Â· institutional light

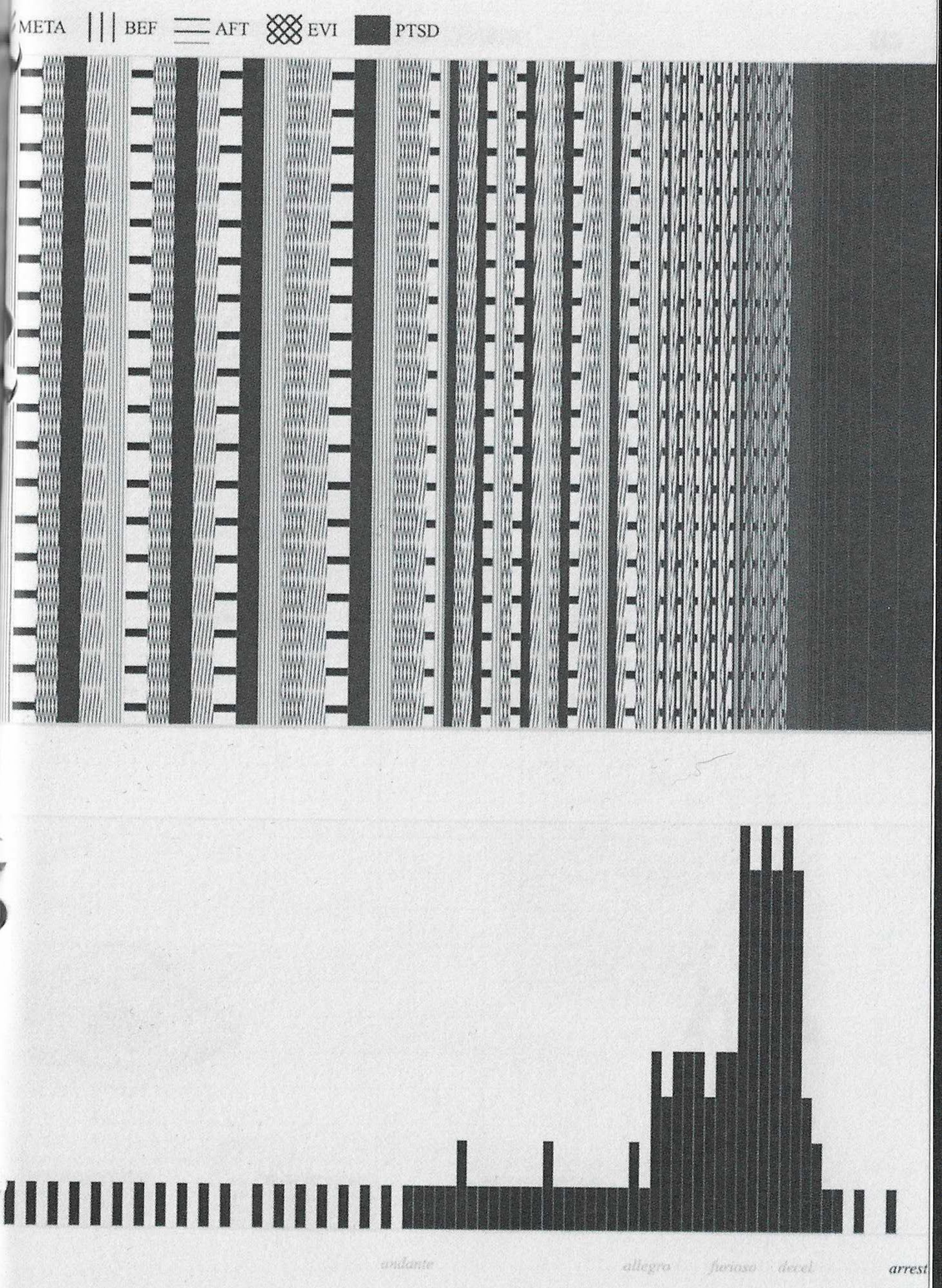
PTSD PTSD

Trauma relived and replayed in the minds of the guilty. The corridor as recurring mental landscape.

drone tracking forward Â· looped Â· obsessive Â· inescapable

story unfolds anachronically, mirroring an algorithmic, post-chronological timeline. The five phases do not appear in seq
they contaminate each other throughout. The act of violence is never shown. Its absence is the film's structural axis.

ntage Rhythm



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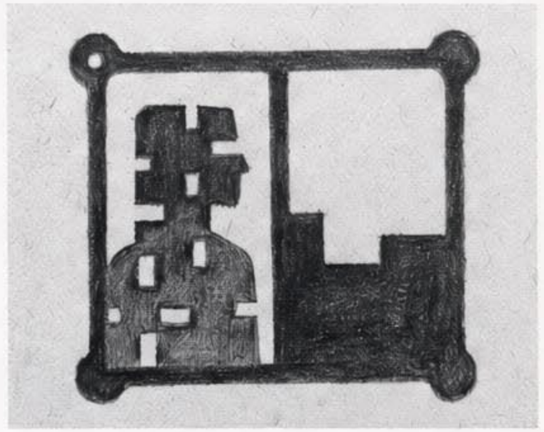

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Symbol:

Meaning:
DOOM

Alternate:
KETZ

Acronym:
KTZ

Occult Number:
616

Variation:

Variation:

Variation:

Symbol:

Meaning:
IN REAL LIFE

Alternate:
GUFANI

Acronym:
GΦN

Occult Number:
313

Variation:

Variation:

Variation:

Symbol:

Meaning:
LITURGY

Alternate:
AVODAH

Acronym:
A:VH

Occult Number:
606

Variation:

Variation:

Variation:

Meaning:
VIOLENCE

Alternate:
CHAMAS

Acronym:
XMS

Occult Number:
272

Variation:

Variation:

Variation:

Meaning:
BLISS

Alternate:
ASHRA

Acronym:
A5R

Occult Number:
414

Variation:

Variation:

Variation:

Meaning:
DISILLUSIONMENT

Alternate:
HEFEKH

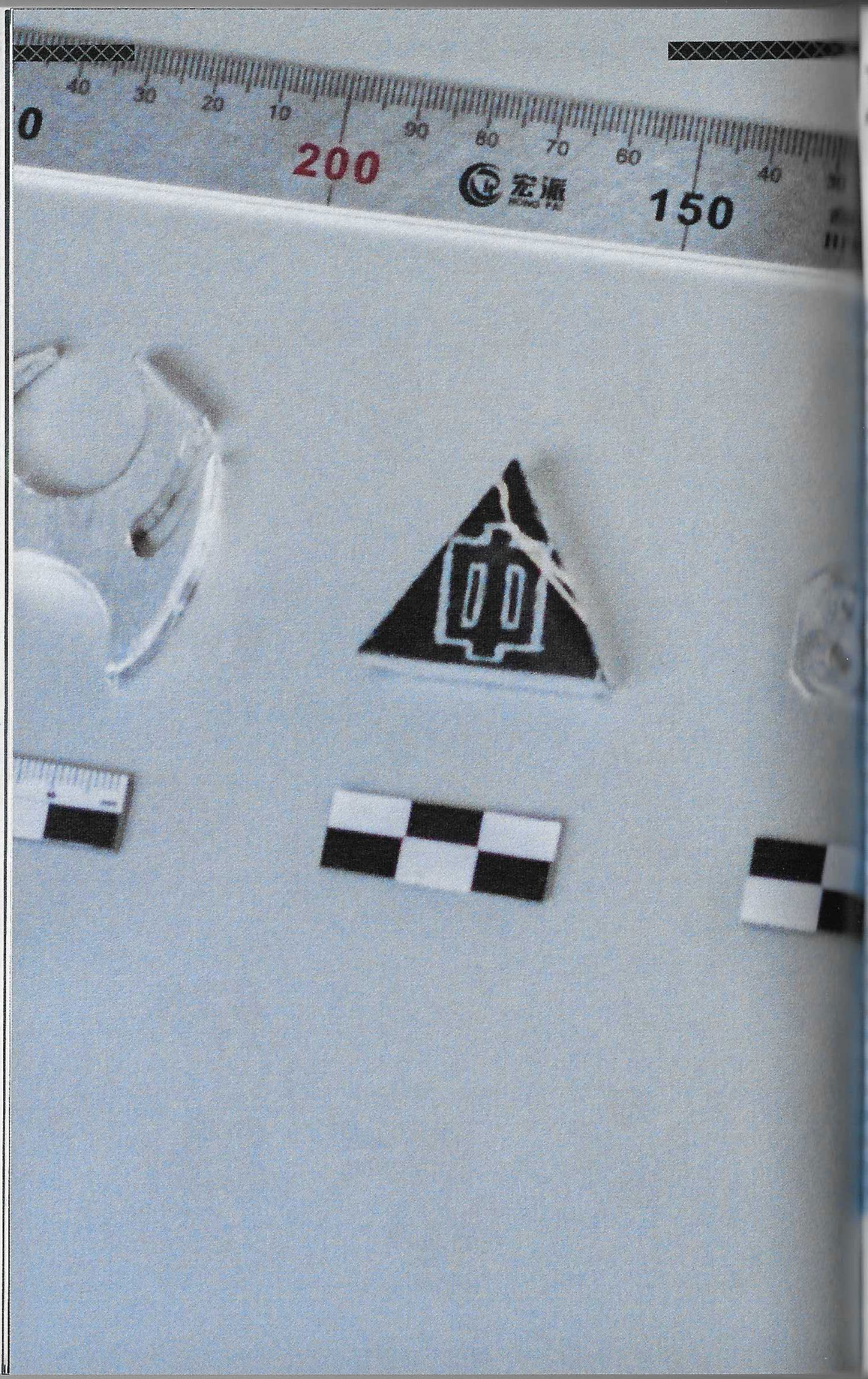
Acronym:
H~K

Occult Number:
447

Variation:

Variation:

Variation:

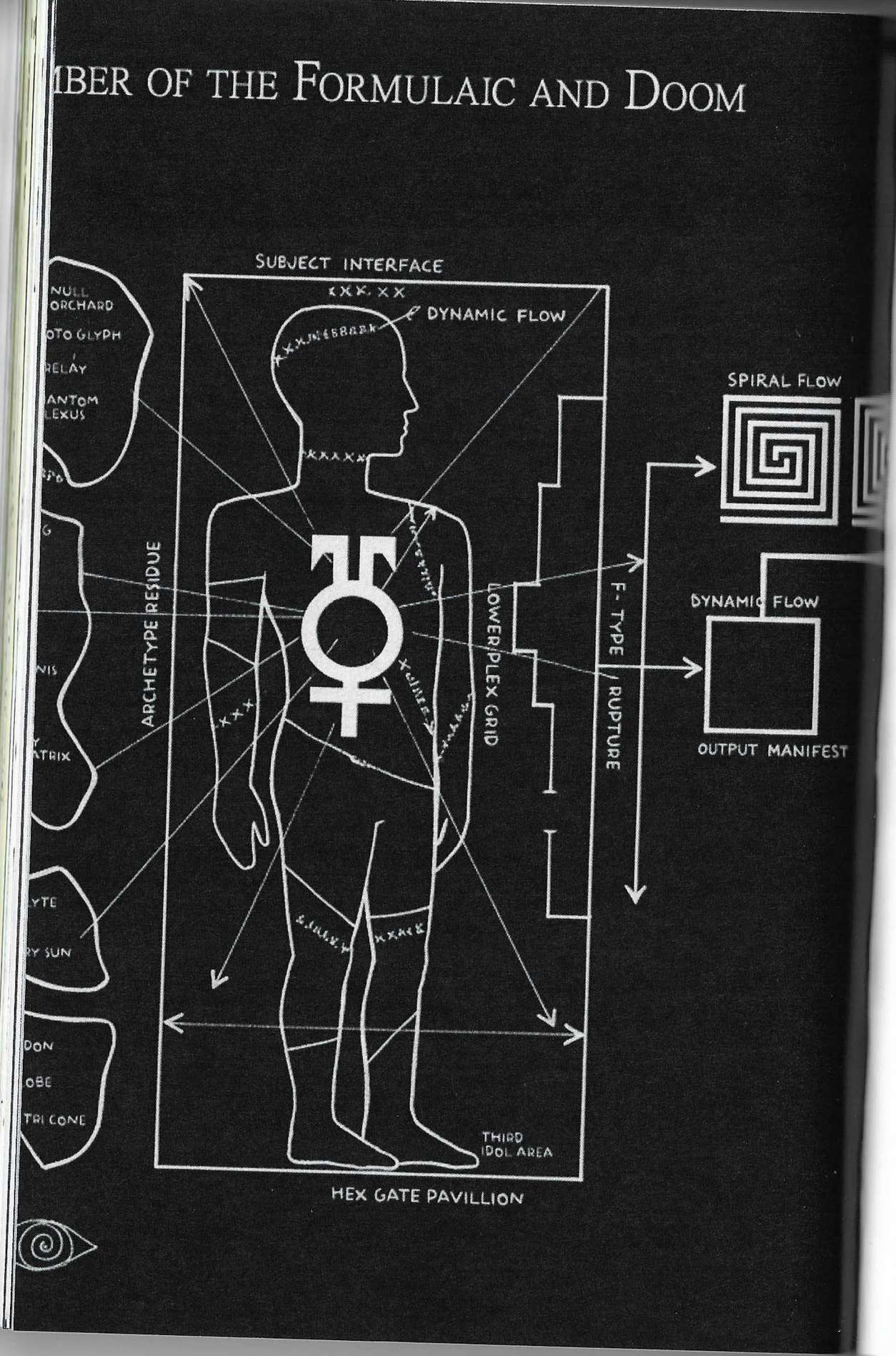


PROVISIONAL RANKING

INTERNAL SELECTION

1	Miller, Jonathan	94.7	36	Lindström, Erik	79.8
2	Rossi, Elena	93.9	37	Johansson, Alma	79.5
3	Kowalski, Adam	92.4	38	Svensson, Oskar	79.2
4	Nguyen, Linh	91.8	39	Nielsen, Mads	78.9
5	Petrov, Mikhail	91.2	40	Hansen, Freja	78.6
6	García, Sofía	90.5	41	O'Connor, Liam	78.3
7	Bianchi, Luca	89.9	42	Murphy, Aoife	78
8	Stein, Rebecca	89.1	43	Byrne, Patrick	77.8
9	Ahmed, Youssef	88.7	44	Kowalczyk, Piotr	77.5
10	Moreau, Camille	88.2	45	Zielińska, Marta	77.2
11	Smith, Daniel	87.9	46	Nowak, Jakub	76.9
12	Johnson, Emily	87.6	47	Dvořák, Filip	76.6
13	Brown, Oliver	87.2	48	Svoboda, Petra	76.4
14	Wilson, Hannah	86.9	49	Papadopoulos, Nikos	76.1
15	Taylor, James	86.5	50	Georgiou, Eleni	75.8
16	Anderson, Maya	86.1	51	Demetriou, Andreas	75.5
17	Thompson, Ryan	85.8	52	Yilmaz, Emre	75.2
18	Martinez, Lucia	85.4	53	Kaya, Zeynep	74.9
19	Lopez, Mateo	85.1	54	Aydin, Can	74.6
20	Hernandez, Valeria	84.8	55	Hassan, Omar	74.3
21	Kim, Jisoo	84.4	56	Khalil, Nour	74
22	Park, Minjae	84.1	57	Mansour, Leila	73.7
23	Choi, Sunwoo	83.7	58	Haddad, Karim	73.4
24	Ivanov, Alexei	83.4	59	Cohen, Daniel	73.1
25	Smirnova, Daria	83.1	60	Stein, Rebecca	72.8
26	Novak, Tomas	82.8	61	Bianchi, Marco	72.5
27	Horváth, Anna	82.4	62	Rossi, Giulia	72.2
28	Müller, Jonas	82.1	63	Conti, Andrea	71.9
29	Schneider, Leon	81.9	64	Ferraro, Luca	71.6
30	Weber, Nina	81.6	65	De Santis, Martina	71.3
31	Dubois, Antoine	81.3	66	Romano, Paolo	71
32	Lefèvre, Juliette	81	67	Greco, Alessia	70.7
33	Bernard, Louis	80.7	68	Moretti, Davide	70.4
34	Fischer, Paul	80.4	69	Lombardi, Chiara	70.1
35	Wagner, Klara	80.1	70	Esposito, Antonio	69.8

Final confirmation subject to behavioral evaluation.



In a remote fringe of post-canonical mysticism, the Ta-Ka Order cultivated a system of signs that blurred devotion, impulse, and psychological fracture.

These glyphs—both ritual tools and unstable mnemonic devices—were transmitted orally, redrawn from memory, and repeatedly distorted across generations.

NULL ZONE collects, for the first time, the surviving diagrams attributed to the Order: a hybrid lexicon where craving becomes geometry, compassion coils into abstract anatomy, and liturgy collapses into personal obsession.

Recovered from scattered notebooks, encoded margins, and witness accounts, these symbols form a map of a belief system that never fully existed—yet continues to echo through contemporary visual culture.

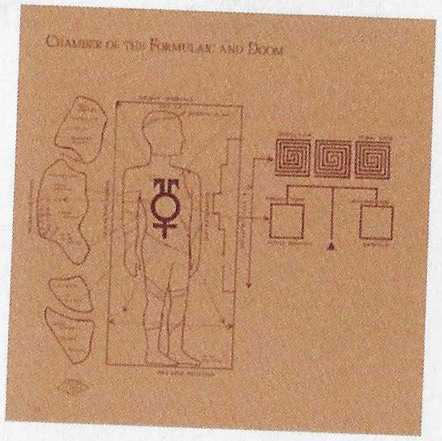
This edition restores the diagrams in their original structure, pairing them with contextual notes from the Ta-Ka field archive.

STANLEY MCCANN (B. 1961) IS A CULTURAL THEORIST AND LECTURER IN COMPARATIVE RITUAL STUDIES AT THE UNIVERSITY OF LEIDEN.

HIS RESEARCH FOCUSES ON FRINGE SYMBOLIC SYSTEMS, UNORTHODOX DEVOTIONAL PRACTICES, AND INFORMAL BELIEF ARCHITECTURES EMERGING IN POST-INDUSTRIAL ENVIRONMENTS.

MCCANN HAS AUTHORED THE PERIPHERAL LITURGY (2019) AND MNEMONIC BODIES (2022).*

*Text written for the back cover of the fictional book on Ta-Ka gang symbols, developed as part of the be honest lore.



Symbol:

Meaning:
NOSTALGIA

Alternate:
ZIKARON

Acronym:
ZKRN

Occult Number:
2(

Variation:

Variation:

Variation:

Symbol:

Meaning:
CRAVING

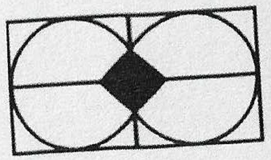
Alternate:
TA'AVON

Acronym:
TA/VN

Occult Number:
3

Variation:

Variation:



Symbol:

Meaning:
OVERFILL

Alternate:
MALE'UT

Acronym:
0<VX

Occult Number:
5

Variation:

Variation:

Symbol:

Meaning:
SPONTANEOUS

Alternate:
ZERIT

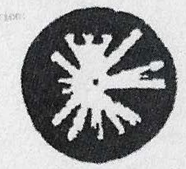
Acronym:
ZRT

Occult Number:
333

Variation:

Variation:

Variation:



Symbol:

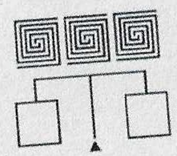
Meaning:
TAVNIT

Alternate:
FORMULAIC

Acronym:
[F+]

Occult Number:
999

Variation:



Variation:

Variation:

Meaning:
COMPASSION

Alternate:
RACHAMIM

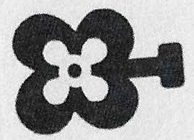
Acronym:
M&U

Occult Number:
828

Variation:

Variation:

Variation:



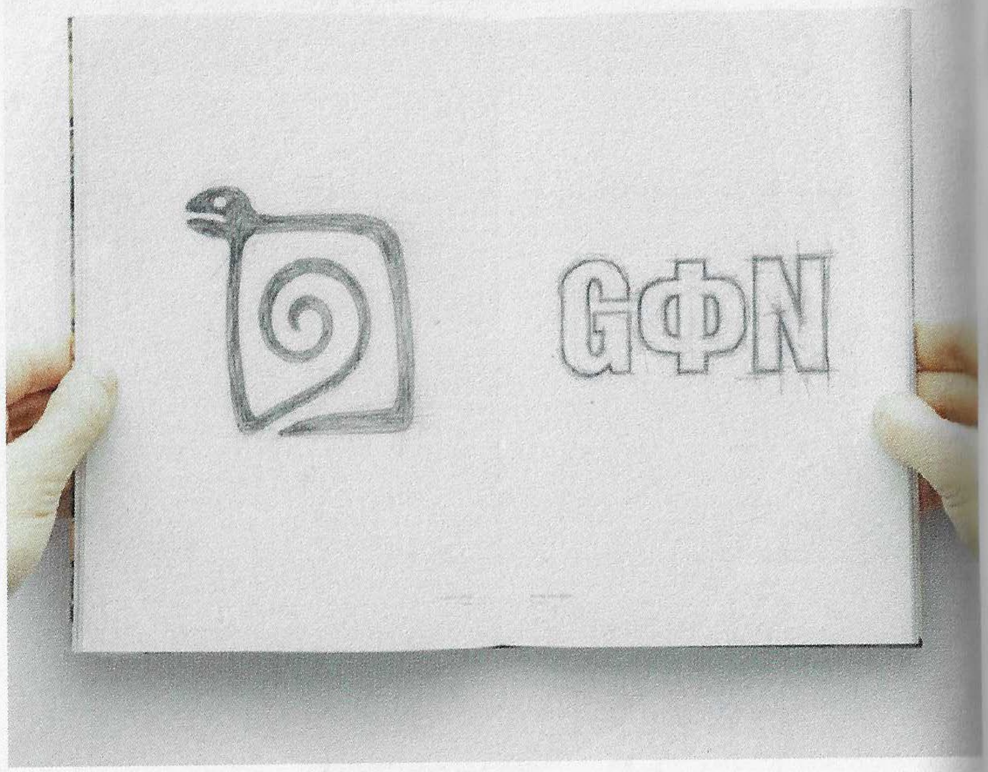
Symbol	Meaning / Alternate	Acronym	Occult Number
	VOYEURISM RAIYAH	RYH	111
RAIYAH VOYEURISM	Variation:	Variation:	Variation:
	HIT'OREUT AROUSAL	HT/RR	808
HIT'ORERUT AROUSAL	Variation:	Variation:	Variation:
	SLEEP TARDEMAH	TAD	919
TARDEMAH SLEEP	Variation:	Variation:	Variation:

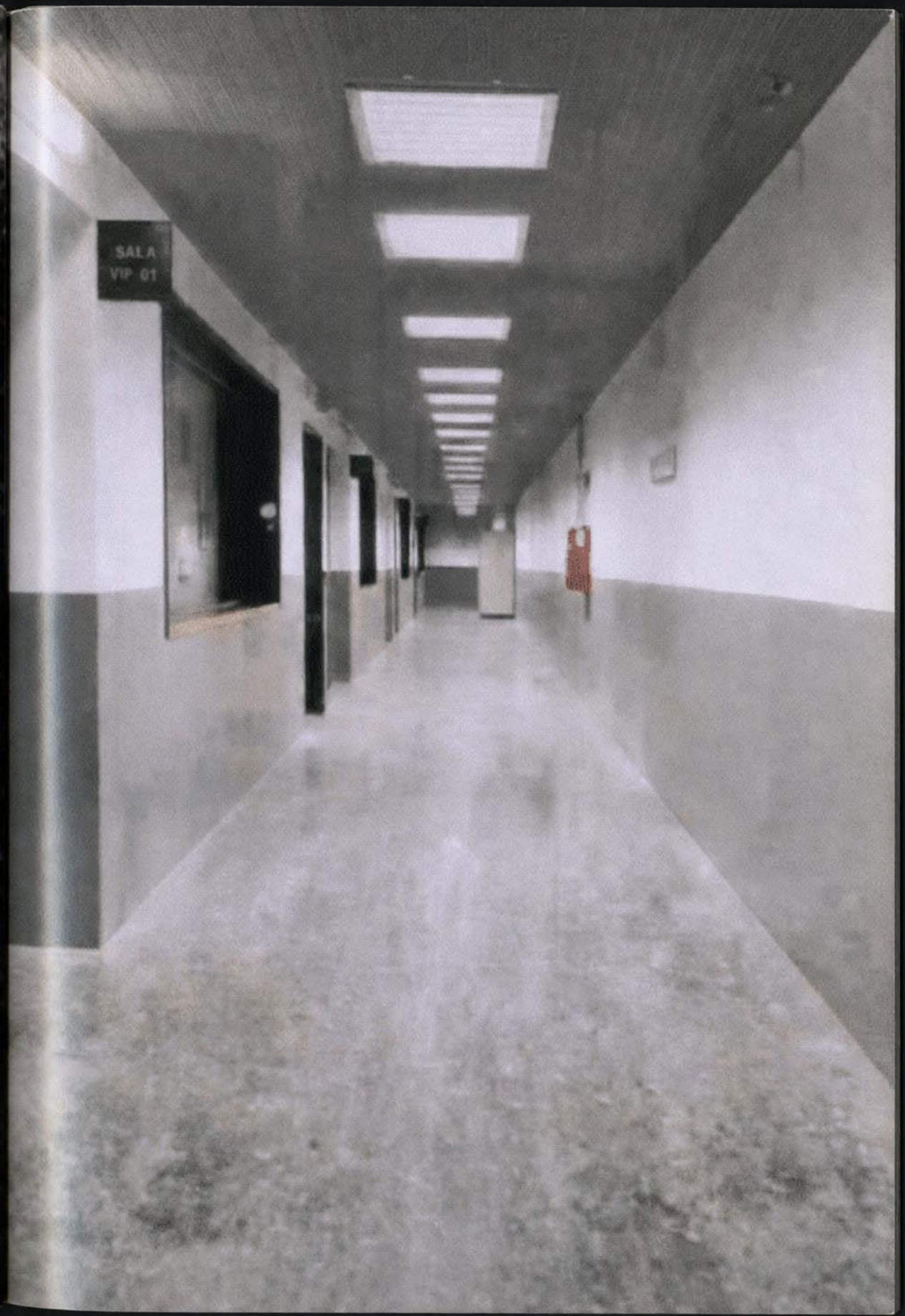
MISSING

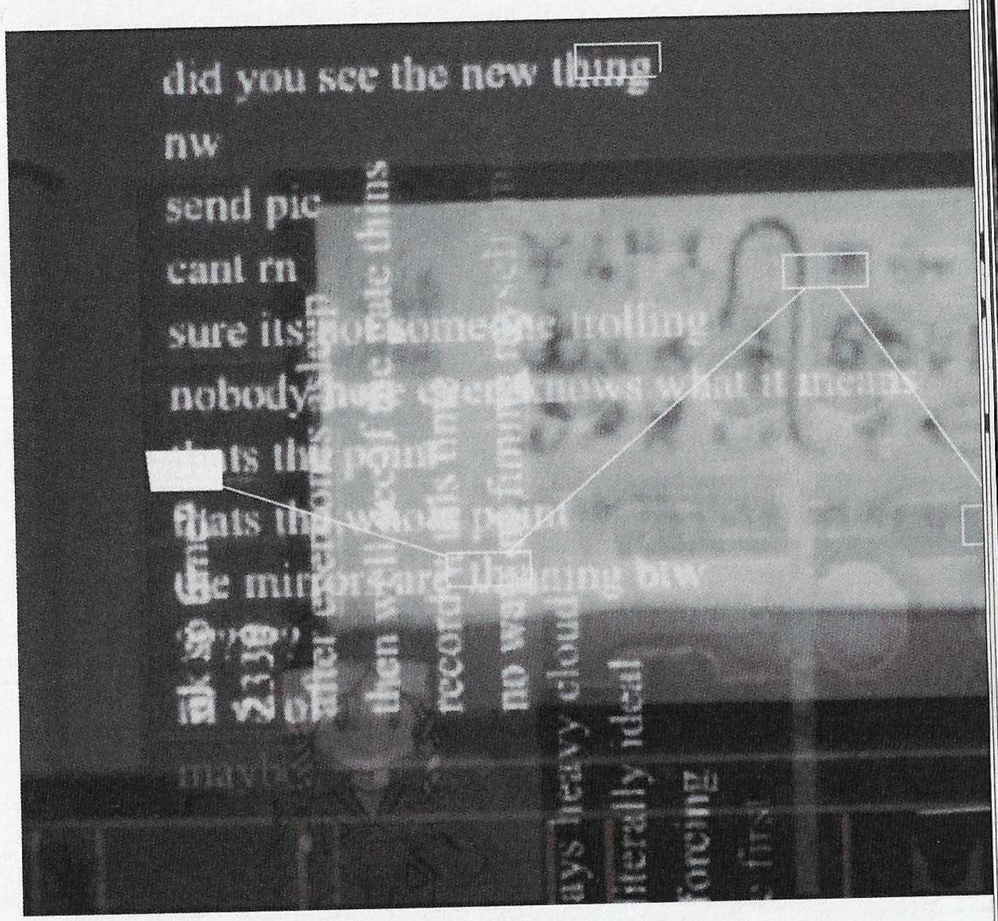
ame: *Luna*
ge: 3

st seen: Near the school parking lot, Monday evening
rey fur, green eyes, very calm, responds to her name.

you see her, please contact:
+39 347 221 9041
lunaismissing@icloud.com


GΦN


SALA
VIP 01


did you see the new thing
nw
send pic
cant rn
sure its not someone trolling
nobody here even knows what it means
thats the point
thats the whole point
the mirrors are thinning btw
maybe
then well
record
no way
heavy cloud
ideal
forcing

IN A SMALL EUROPEAN TOWN, A GROUP OF TEENAGERS BECOME RADICALIZED ONLINE. MAYBE IT'S BOREDOM, MAYBE A MEME, MAYBE JUST THE NEED TO ~~[illegible]~~. BELONG NOBODY KNOWS HOW IT STARTS OR WHAT IT'S ABOUT.

THEY SPEND DAYS ON THEIR PHONES SCROLLING, EDITING, PERFORMING SMALL GESTURES THAT FEELS IRONIC AT FIRST AND THEN SLOWLY TURN SERIOUS

too Dimes Square - is too teen drama

they speak in fragments of internet language, ~~[illegible]~~ imitate things they've seen online and START BELIEVING IN SYMBOLS THEY DON'T FULLY UNDERSTAND.

At the center in a girl. Quiet, detached.
What she's planning ~~[illegible]~~ is not clear.
What we see are FRAGMENTS → THE DAY BEFOR
PARS PASSING, CORRIDORS, HOUSES, ~~[illegible]~~
VIOLENCE APPEARS AS CONTENT → the constant documentation
the online world fusing with real life.

THEN Something happens BUT we only see the aftermath: THE TRIAL (in judiciary illustr
the footage replayed on traditional media,
the flowers left outside a school.
THE TOWN LOOKS CONTAMINATED.

@PERKS0934 PRESENTS

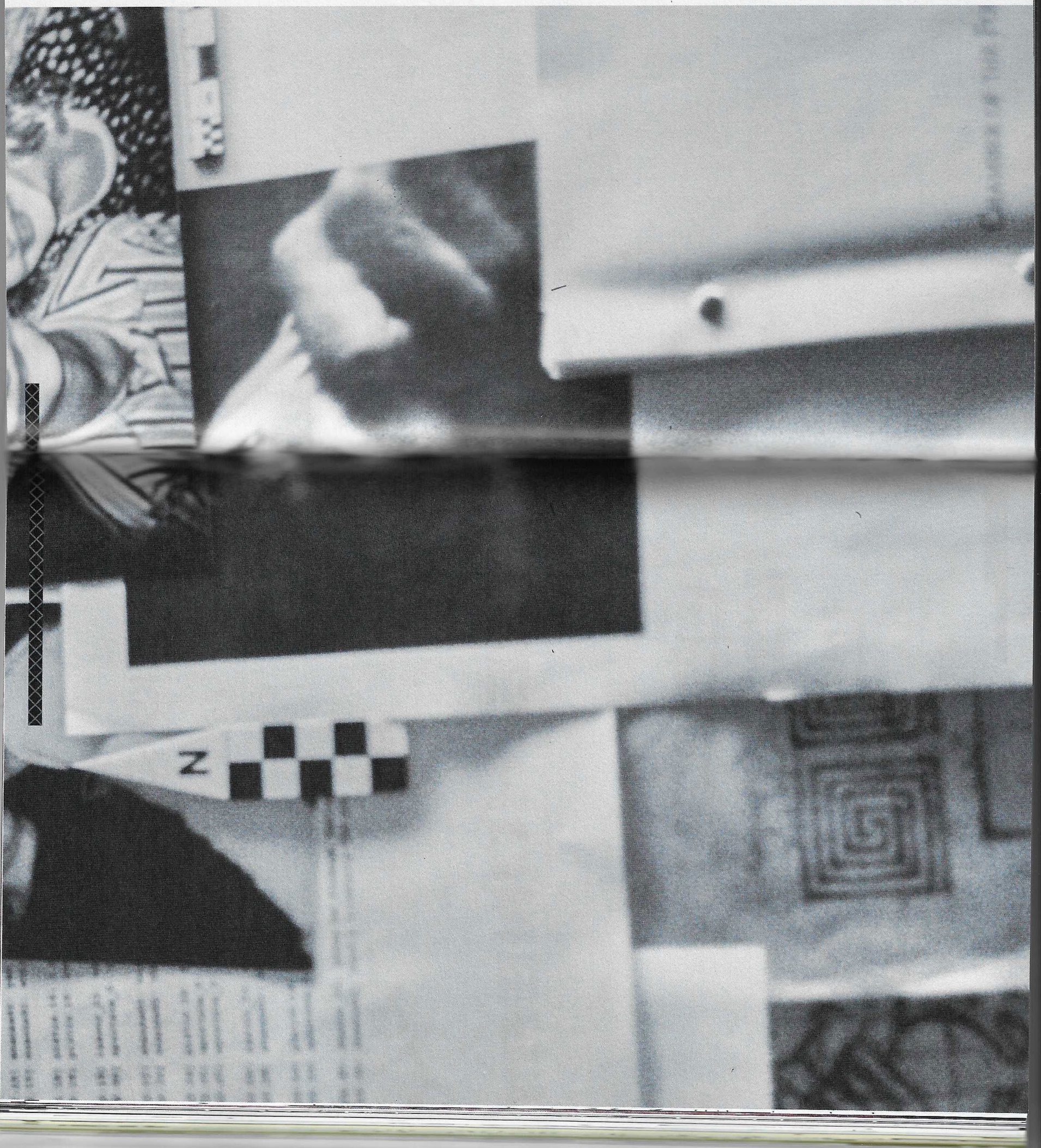
ADA MIEL

BE HONEST

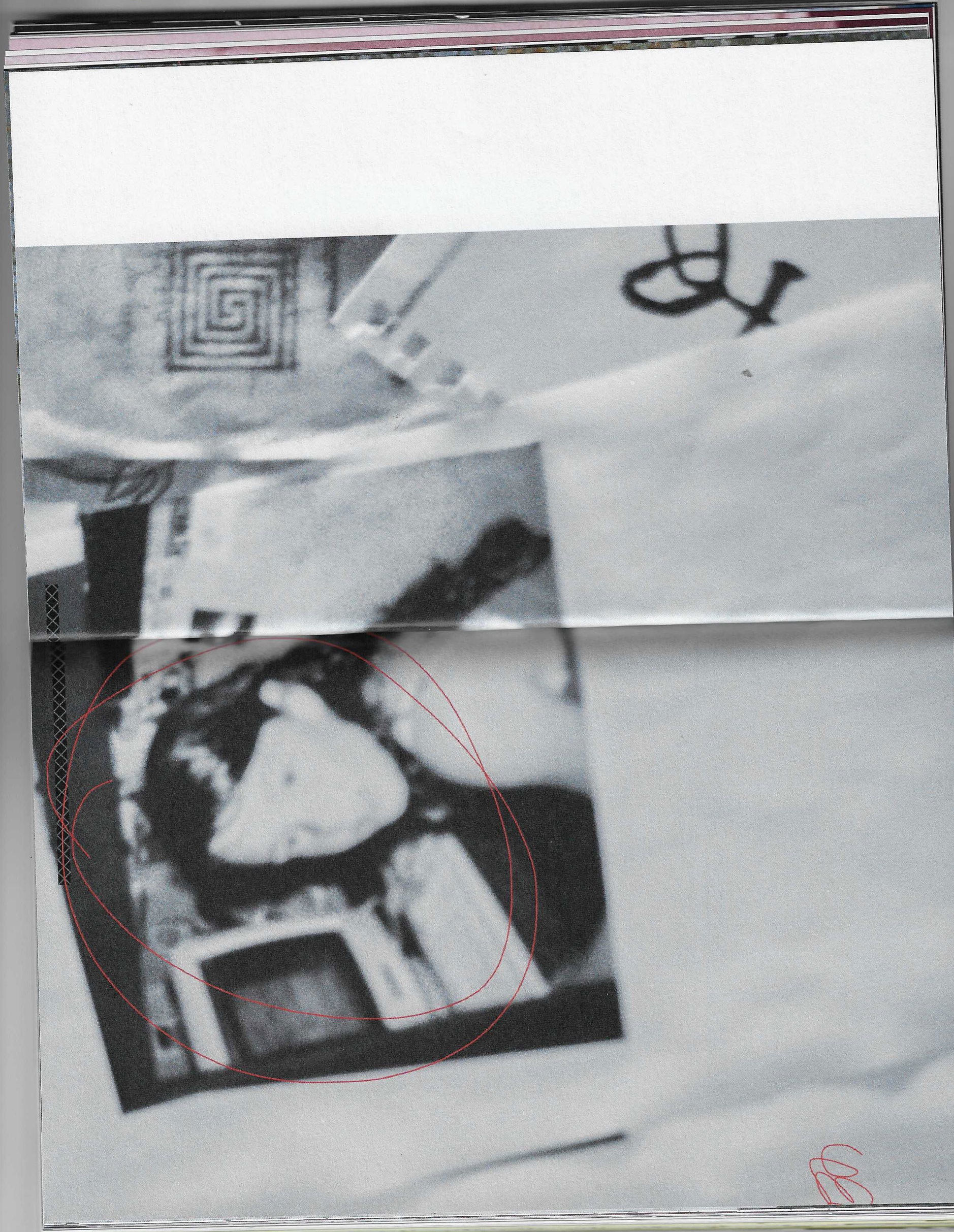
anthology

of online

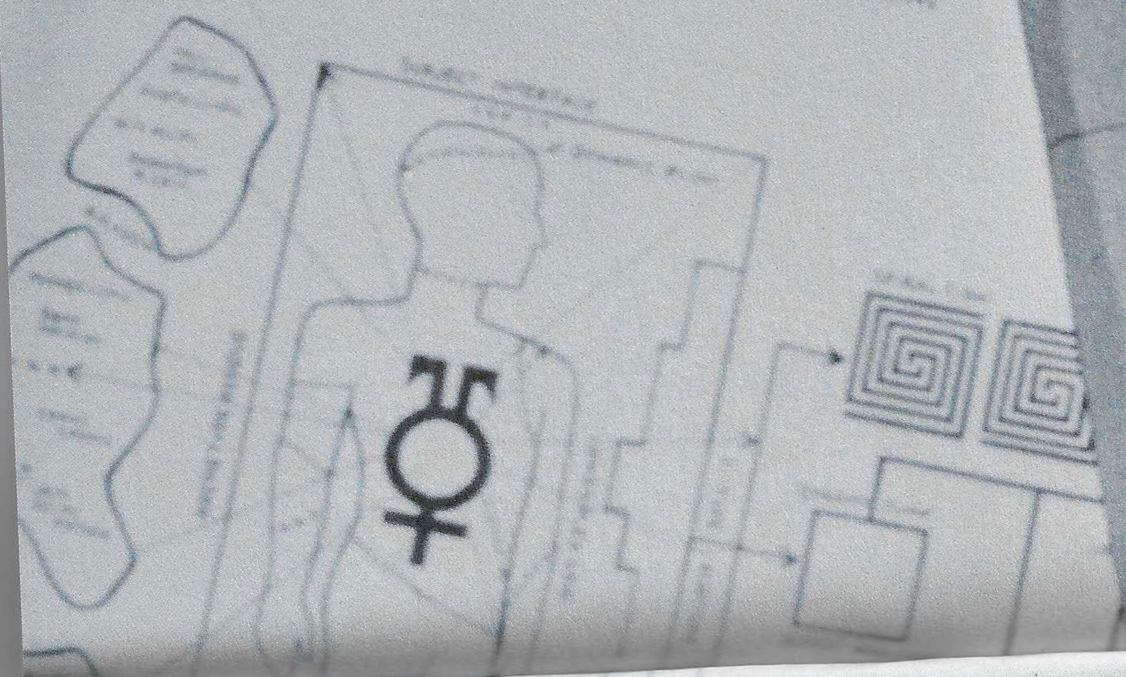
realism VOL. 1

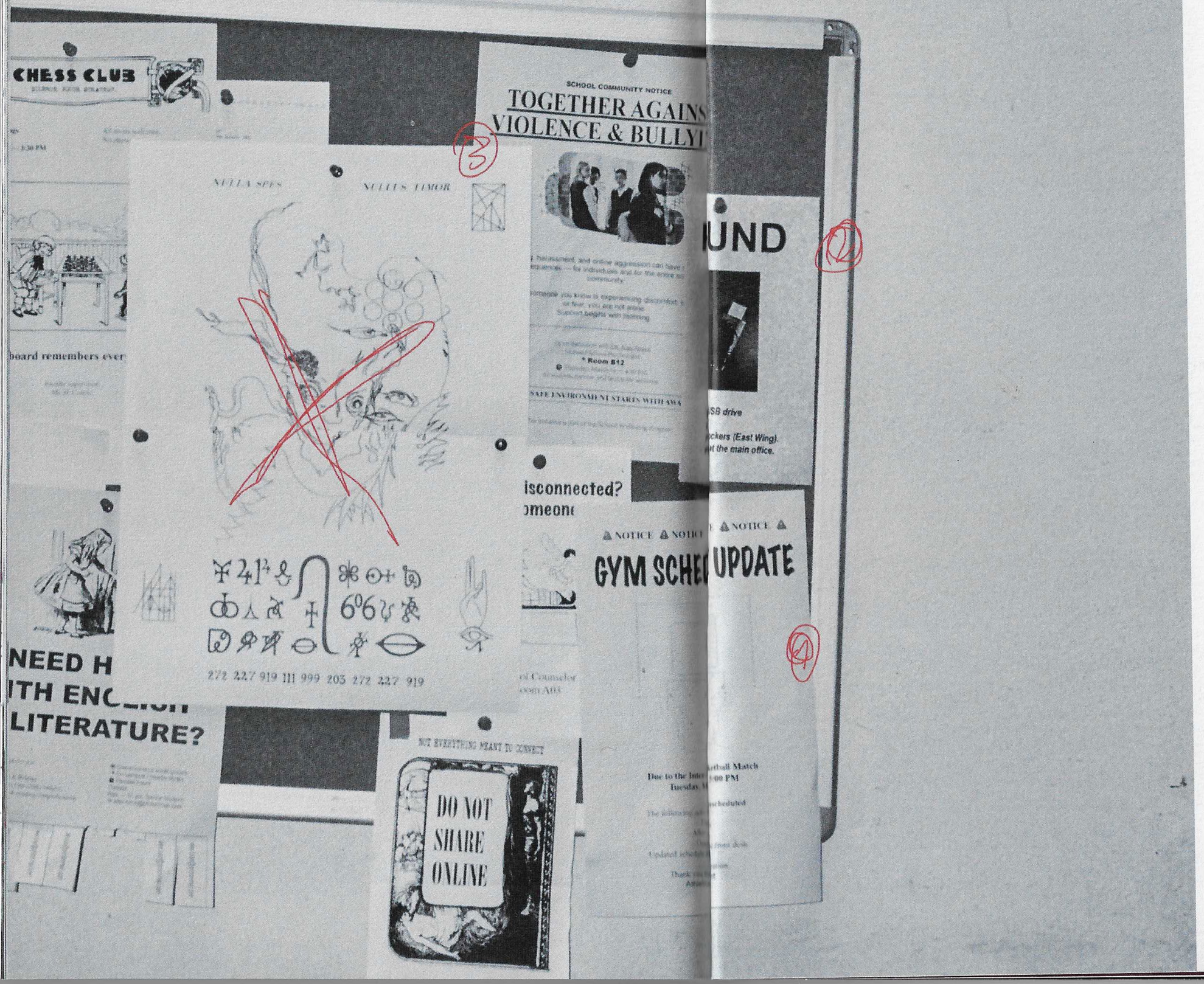


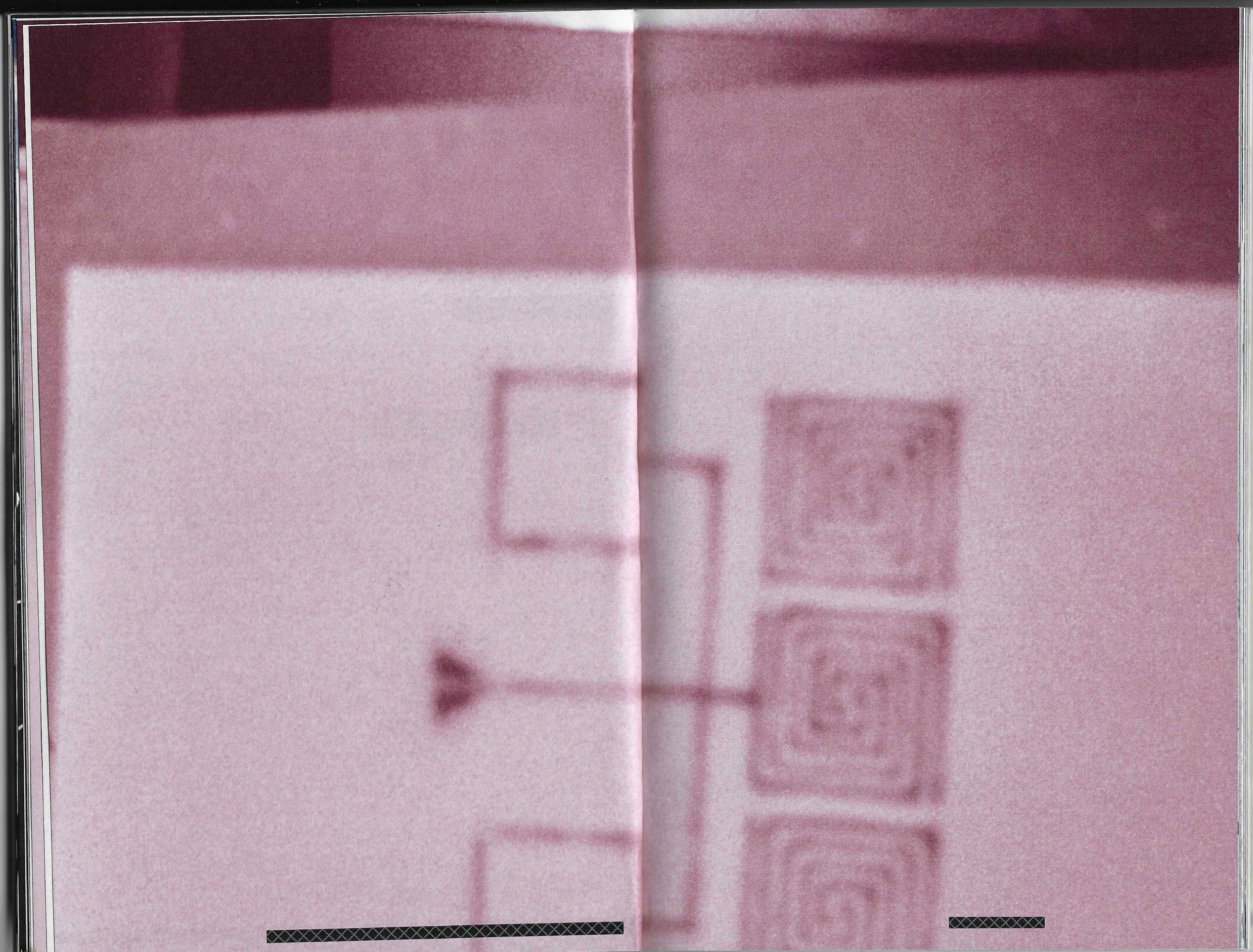
N
COMPASSION



CHAMBER OF THE FORMULAIC AND DOOM




CHESS CLUB
SCHOOL COMMUNITY NOTICE
TOGETHER AGAINS
VIOLENCE & BULLY
NULLA SPES
NULLUS TIMOR
UND
USB drive
ckers (East Wing).
at the main office.
isconnected?
omeone
NOTICE
GYM SCHE
UPDATE
272 227 919 111 999 203 272 227 919
NEED H
ITH ENG
LITERATURE?
NOT EVERYTHING MEANT TO CONNECT
DO NOT
SHARE
ONLINE



A PERKS0934 PRODUCTION

ANTHOLOGY OF ONLINE REALISM VOL. 1

STARRING ANDREA CELESTE CENNAMO AND DANIEL LABONTÉ

EXECUTIVE PRODUCTION BY ROBERT CORBARI AND JOGILĖ RAGUCKAITĖ

MUSIC BY ADA MIĖLE ON CAMBRIAN RECORDS

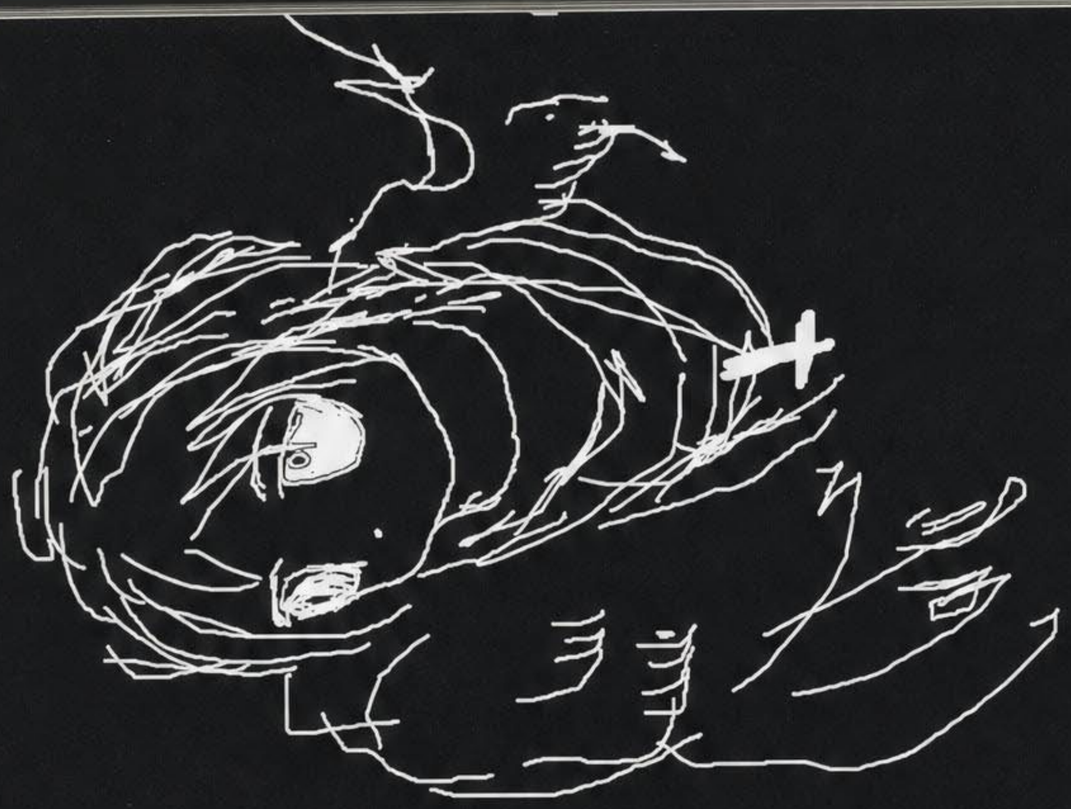
PHOTOGRAPHY BY GIULIO CATENELLI [redacted]

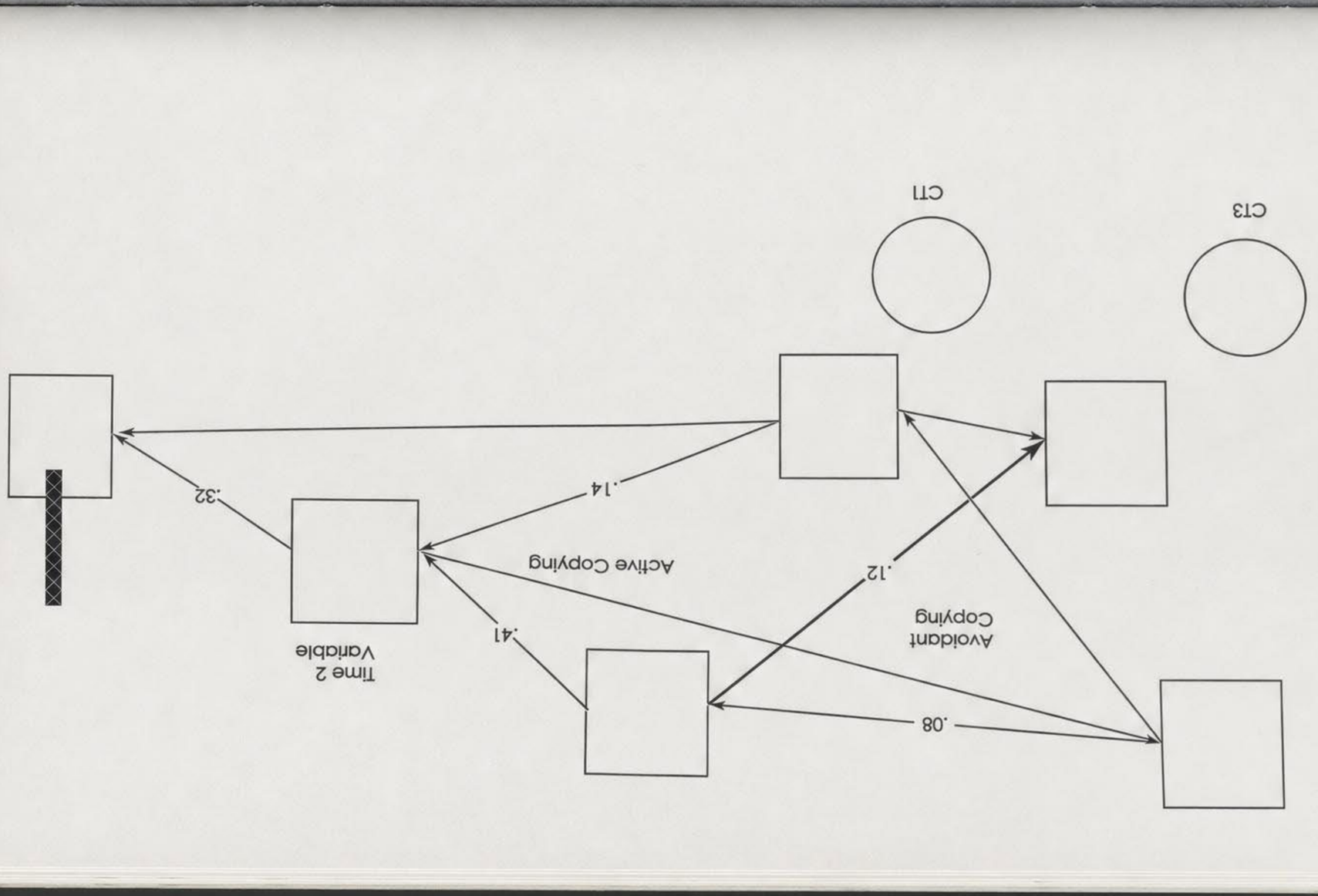
COSTUME DESIGN BY TAMAR MATAN

JEWEL PRODUCTION DESIGN BY GIULIANA ORLANDO

WRITTEN AND DIRECTED BY [redacted]

1/5




.08
.41
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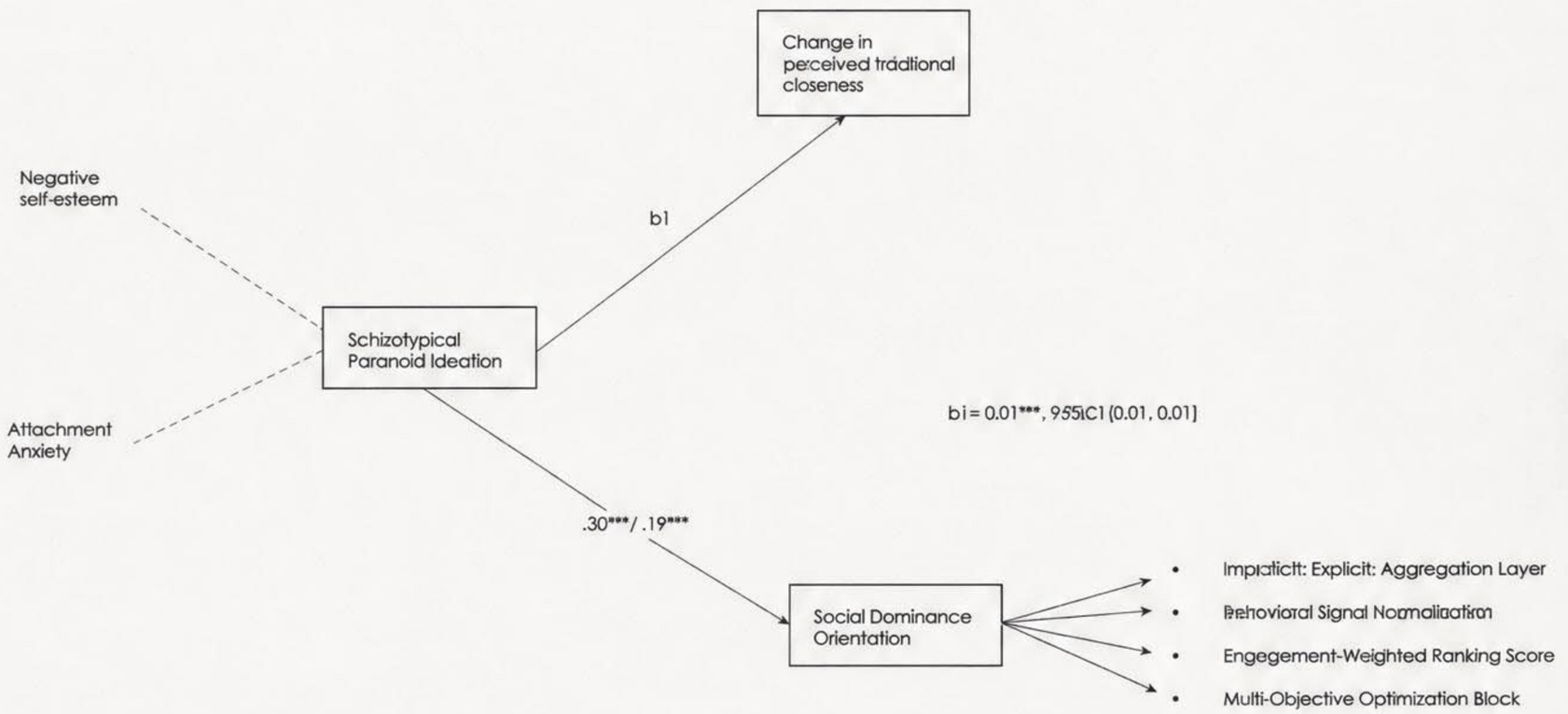
.14
.32
Time 2
Variable
Active Copying
Avoidant
Copying
CT1
CT3


Change in
perceived tradtional
closeness
Negative
self-esteem
b1
Schizotypical
Paranoid Ideation
Attachment
Anxiety
bi = 0.01***, 95%CI [0.01, 0.01]
.30***/ .19***
Social Dominance
Orientation
Implicit: Explicit: Aggregation Layer
Behavioral Signal Normalization
Engegement-Weighted Ranking Score
Multi-Objective Optimization Block

[redacted]

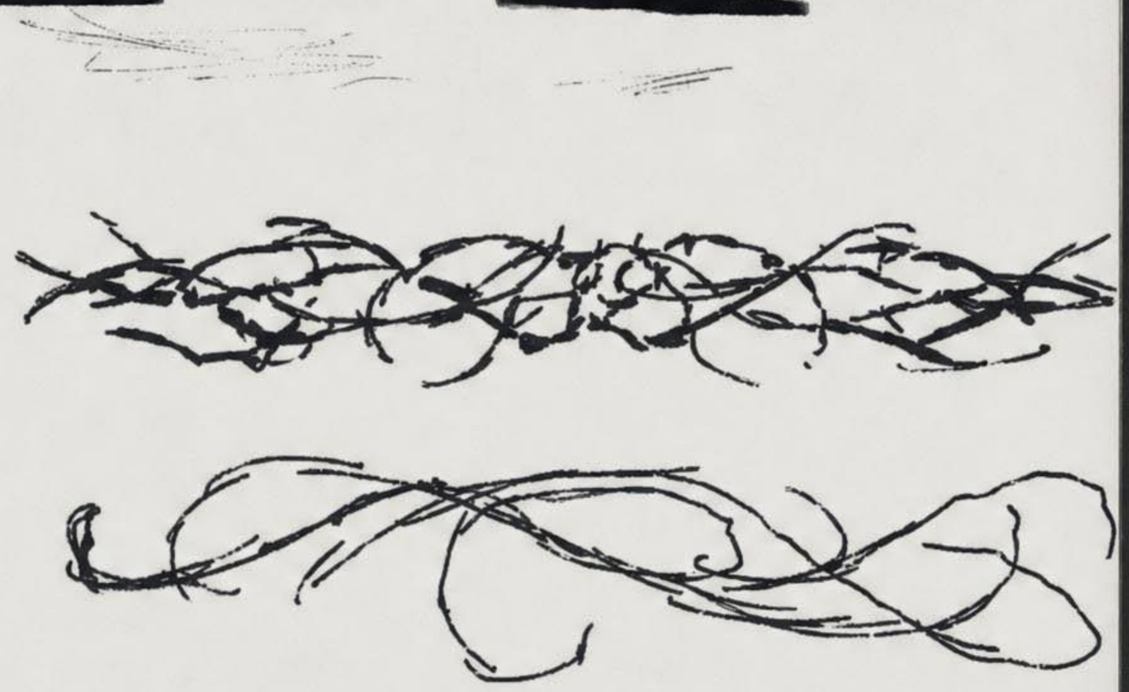
ZONE

ALEX OCHOA stylin

GIANNAVO BOR ETTI photography

[redacted]

[redacted]

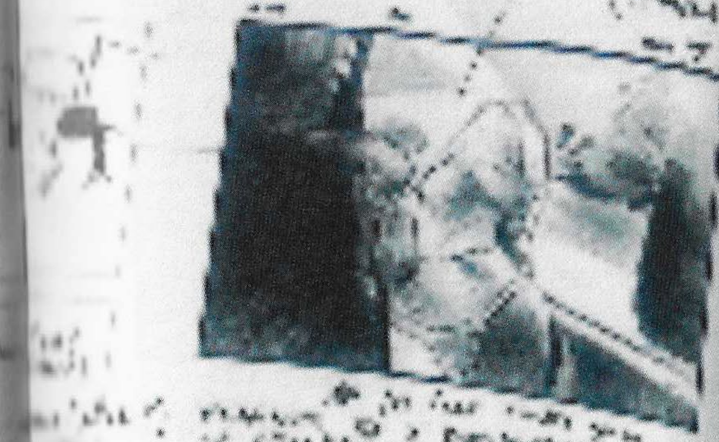


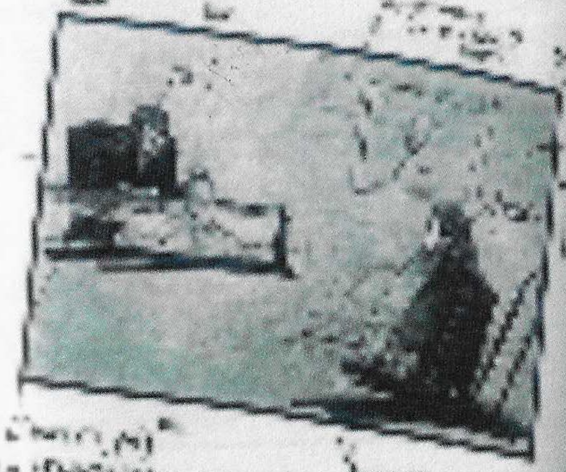
COMPENDIUM BOOK

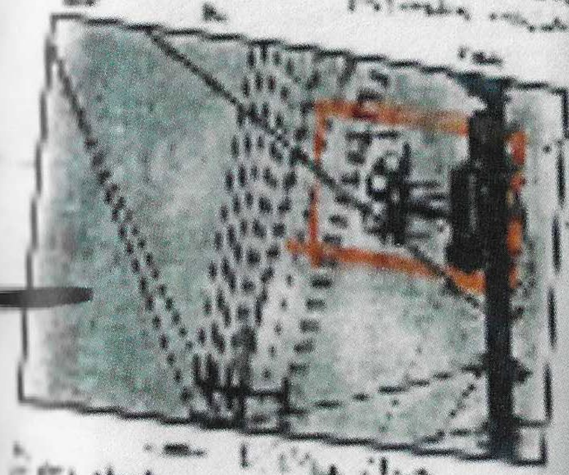
onlinerealism

ANTHOLOGY 1

OCTOBER 2025







[redacted]

Scene Shot Camera

ATTENZ

LOCATION: ??? (TOD)
PROPS: MAZZOLI FIORI

xxxx UN MAZZO DI FIORI
POGGIATO SU BORDO DI UNA STRADA.

Scene Shot Camera

MACBOOK CAMERA (IPHONE) + RING LIGHT

LOCATION: CASA MIA?
LUCE

PROPS: TAVOLA DI LEGNO

DUE MANI (NON VEDIAMO DI CHI, MA SEMBRA UN UOMO) INTAGLIANO QUALCOSA DETTATI SUL TAVOLO.

DUÒ SETTI STR

Scene Shot Camera

MASKED

OPTIONAL: MANO TELEFONO

ACTORS: ANDRE
STYLING: ???

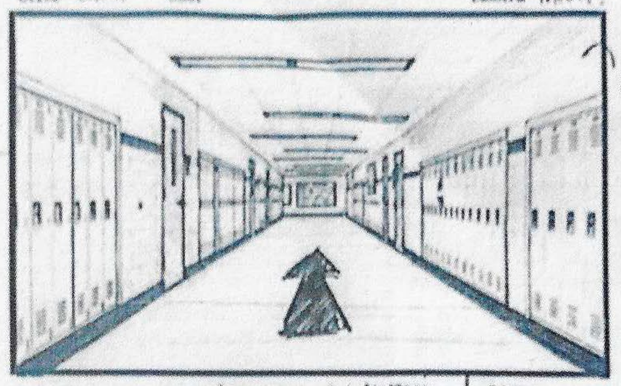
xxxx

telefono in

OPZ. ?

[redacted]

Scene 01. A Shot Camera IPHONE



DURANTE

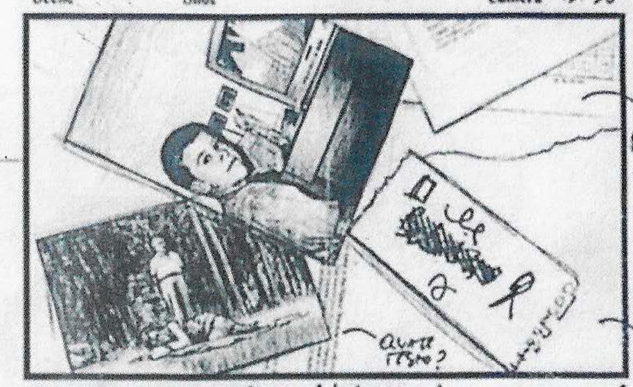
LOCATION
PROPS

xxxx CARRELLO DI AVANTI LENTISSIMO DI UN CARRIBOTTO VUOTO (ISTITUZIONE: SCUOLA? OSPEDALE? TRIBUNALE?

ALTRA

STYLING / MAKE UP

Scene Shot Camera FX30



BUSTE / LETTERE

QUALE TESTO?

POST (ATTI)

xxxx SHOT (KEY PLAN)
FOTO "MEMORIA" + SIMBOLI
LOCATION: CASA MIA (TAVOLA)

Scene Shot Camera FX30

(FILE)

xxxx MUTANDE SOPRA UN TERMOSIFONE
LUCE NATURALE DA FUORI

(CASA DI MADDALENA?)

PROPS: [illegible]

DRONE / CARRELLO + GIMBALL / DOLLY

CAMERA MISSA.
LUCI:
PROPS: ? FOTO

Scene Shot

Scene Shot

Scene Shot

PAN CAMERA?

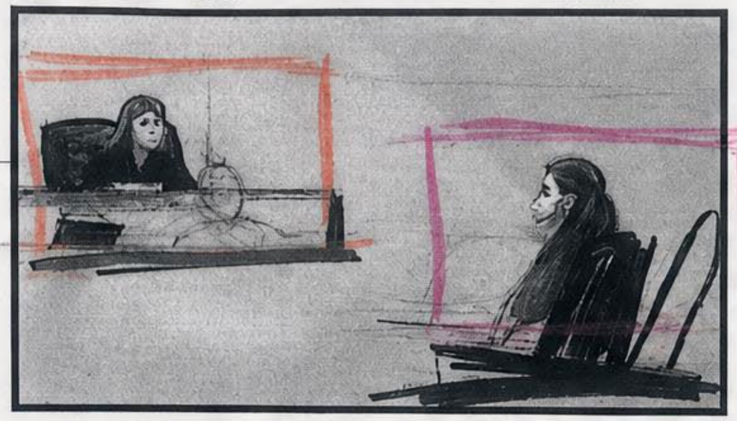
Scene

DISSOLVENZA: HOLLYWOOD?

Scene Shot

DISSOLVENZA: ANCORA DI FRICCO
SUGGERISCE: LA MACCHINA?

Scene 4FT.A. Shot Camera



xxx NEL FRATTEMPO IL DISEGNO SI COMPLETA.... (FOCUS SU CILMIE O SU LEI)

Scene Shot Camera

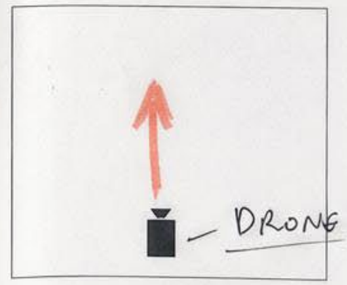
CIELO VARI COLORI DIVERSI ?

xxx SCORCIO DI PERIFERIA ITALIANA.

Scene Shot Camera SURVEILLANCE-LIKE (MIDLAND H7) LEI FUNICOLARE

xxx

DISSOLVENZA: ANCORA DI FRICCO
SUGGERISCE: LA MACCHINA?



DRONE?

LOCATION: BOSCHI MARMOARMO
(VIVA NUK GOOGLE MAPS)

NIM LIGHT

FELO NERO

PROPS: PROIETTILE INCISO (come fosfor?)
~~DALI'~~ BULINO
~~ENFRADOR PEN~~
ENGRAVING PEN

PROPS: MAGLIETTA (CON STAMPARE)
ACTRESS: Angelica LAGARDA ?

CHIT Bagna?)

Scene Shot Camera

xxx DRONE (O STEADY) SHOT NEL BOSCO (ERA FOCHE

NERO MIETTO

Scene Shot Camera — MACRO

xxx

Scene Shot Camera

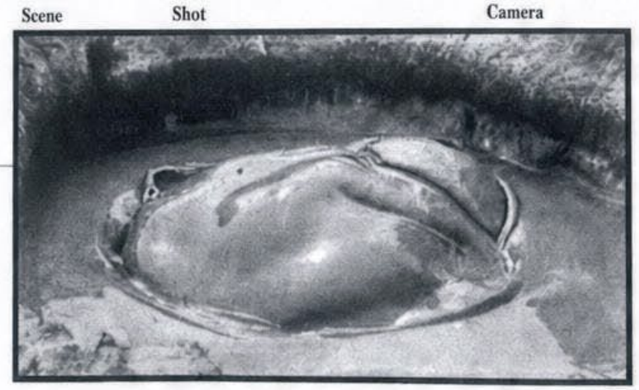
xxx LEI SI FA UN VIDEO DAVANTI MIO SPECCHIO.

A BASSA OI: LA CAMICIA VAN WILDE

CAMERA MANO.

LOCATION. SALGE DI NIRANO

Scene Shot Camera

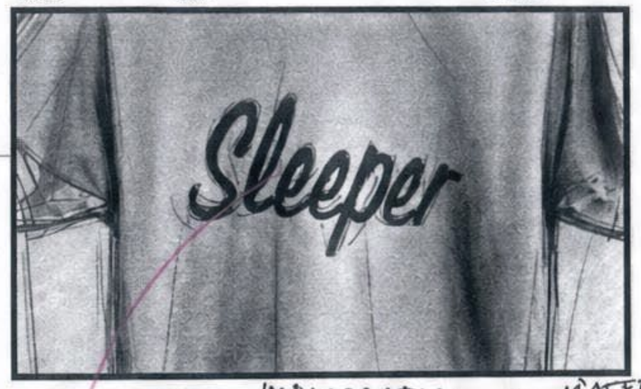


~~xxxx~~ UNA BOLLA DI FANGO

SOBBOLLE

PROPS: MAGLIA 3
LOCATION. CASA RIA

Scene Shot Camera



~~xxxx~~ INQUADRATURA DA LIMITED CON MAGLIETTA CON SIMBOLO

DA CAMBIARE CON SIMBOLO ADEGUATO

(Accendere luci?)

E DRONE?

LOCATION: ?
BOMBOLETTA

Scene Shot Camera

xxxx

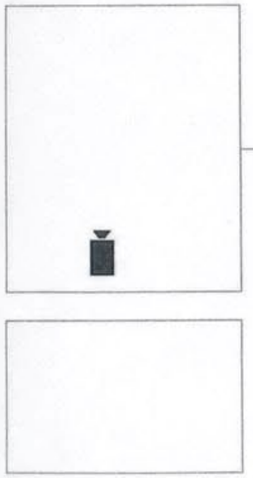
DA CAMBIARE CON SIMBOLO ADEGUATO

Scene Shot Camera

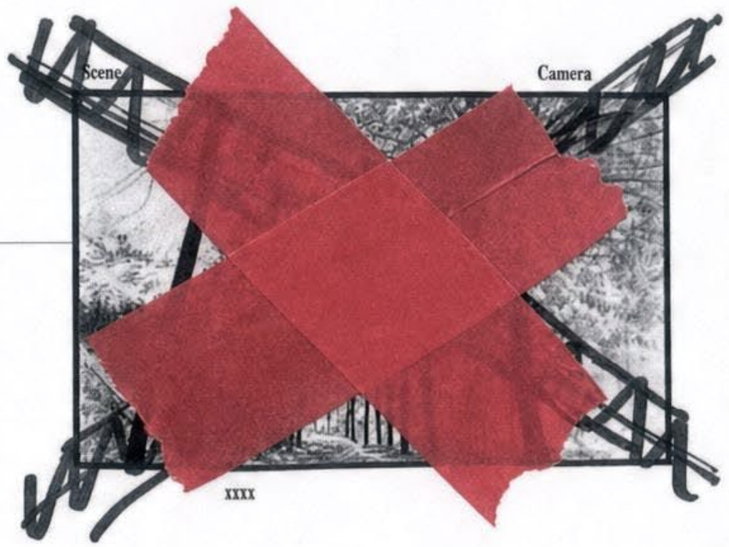
Luogo del TG

xxxx

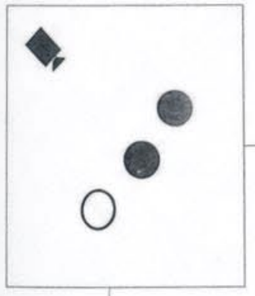
Location: Marinaldo.



Scene Camera



xxxx



ACTORS: SITUO VENTICI ~~[illegible]~~ ATTORE ???

PROPS: GIACCA 2
FELPA 1

Scene Shot Camera

prima

~~xxx~~ DRONE PASSA SOPRA LA TESTA DI 3 DI LORO — CEMENTO — CHE STANNO BALLANDO (Clara) ~~xx~~ MENTRE LEI SI GUARDA ATTORNO

Location?

Scene

Camera

FLASH

Scene

Camera

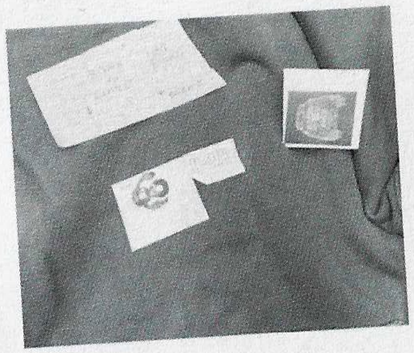
Scene

Camera

09

11

17



24

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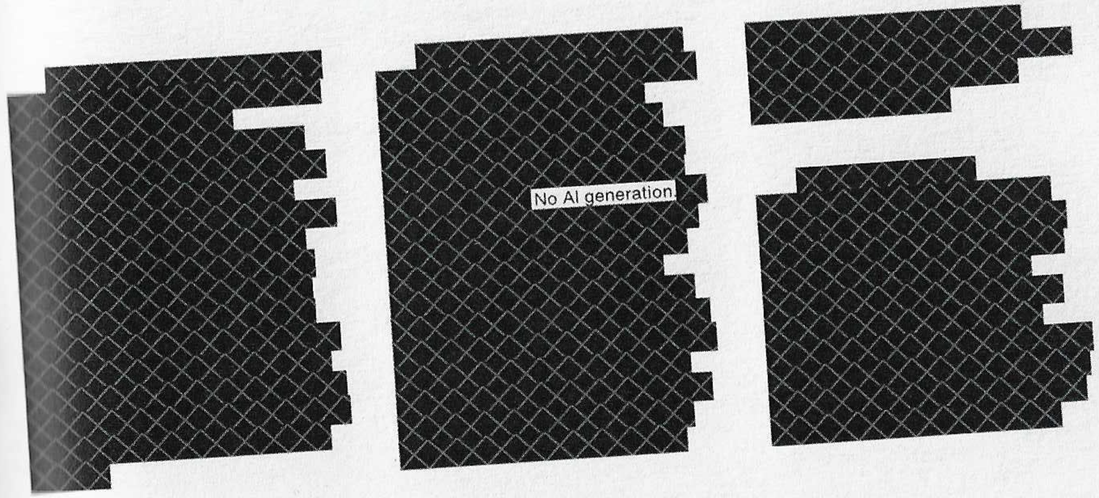
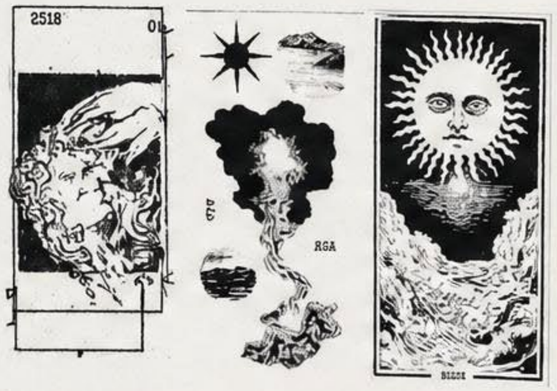
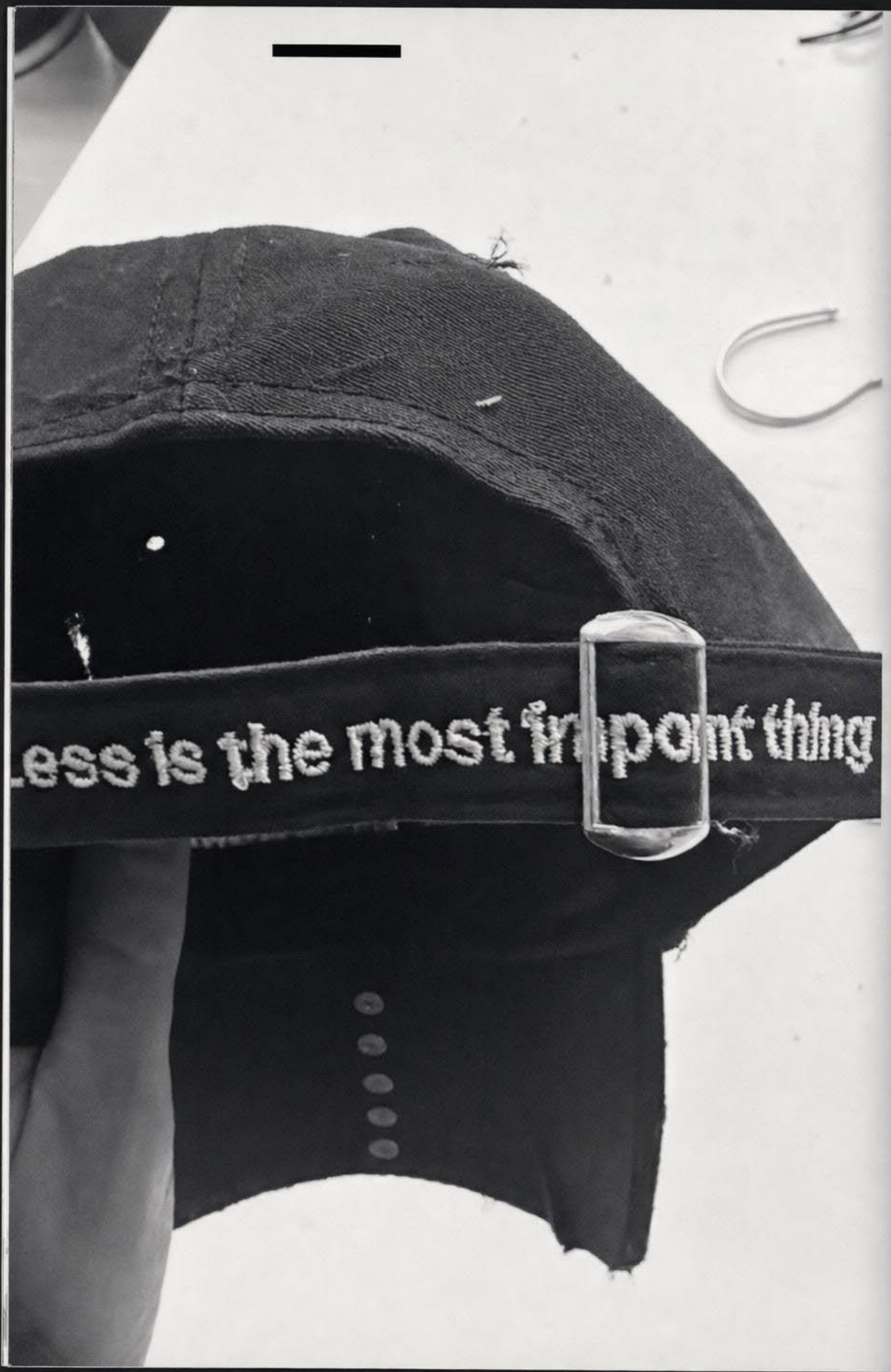
Production



GAN
808

the garments

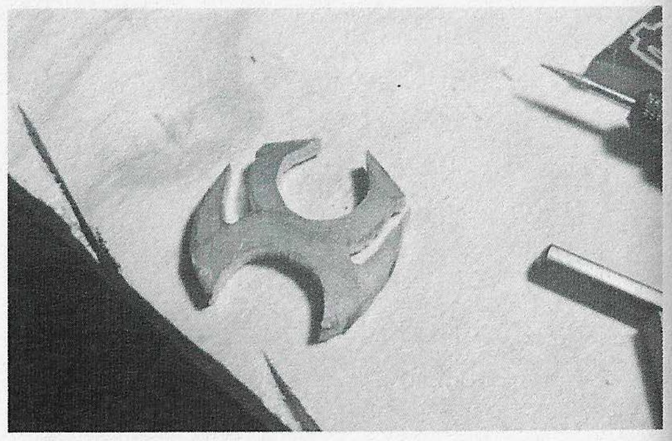

2518
RGA

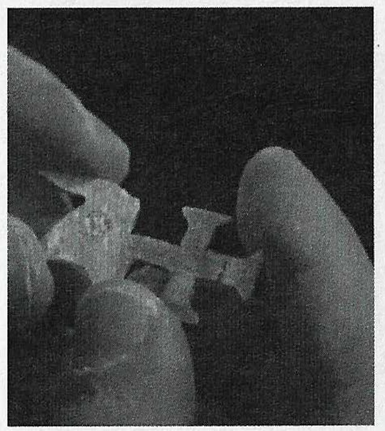

ess is the most important thing

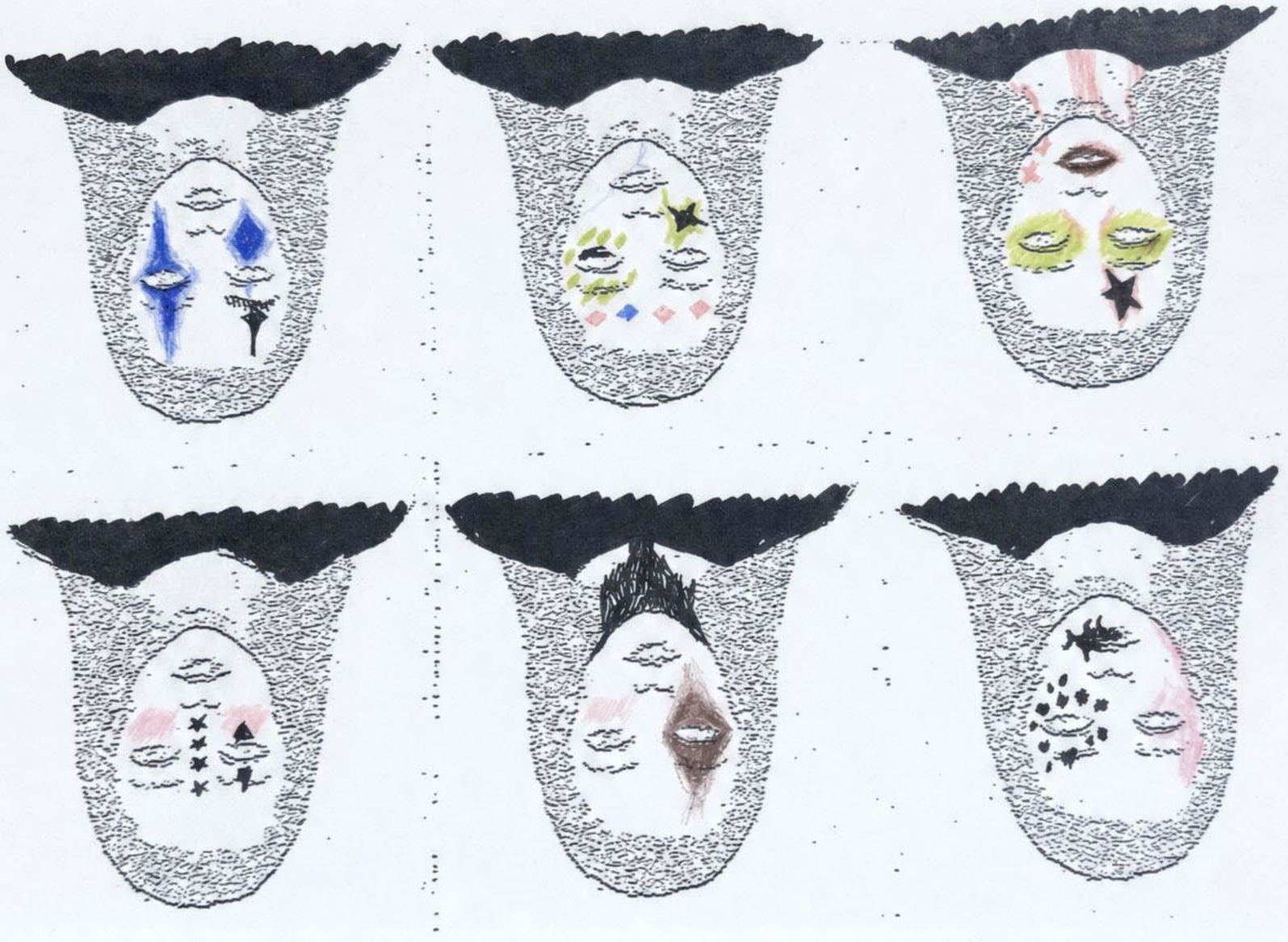
COMPASSION
447
919
TRUST
A-VH

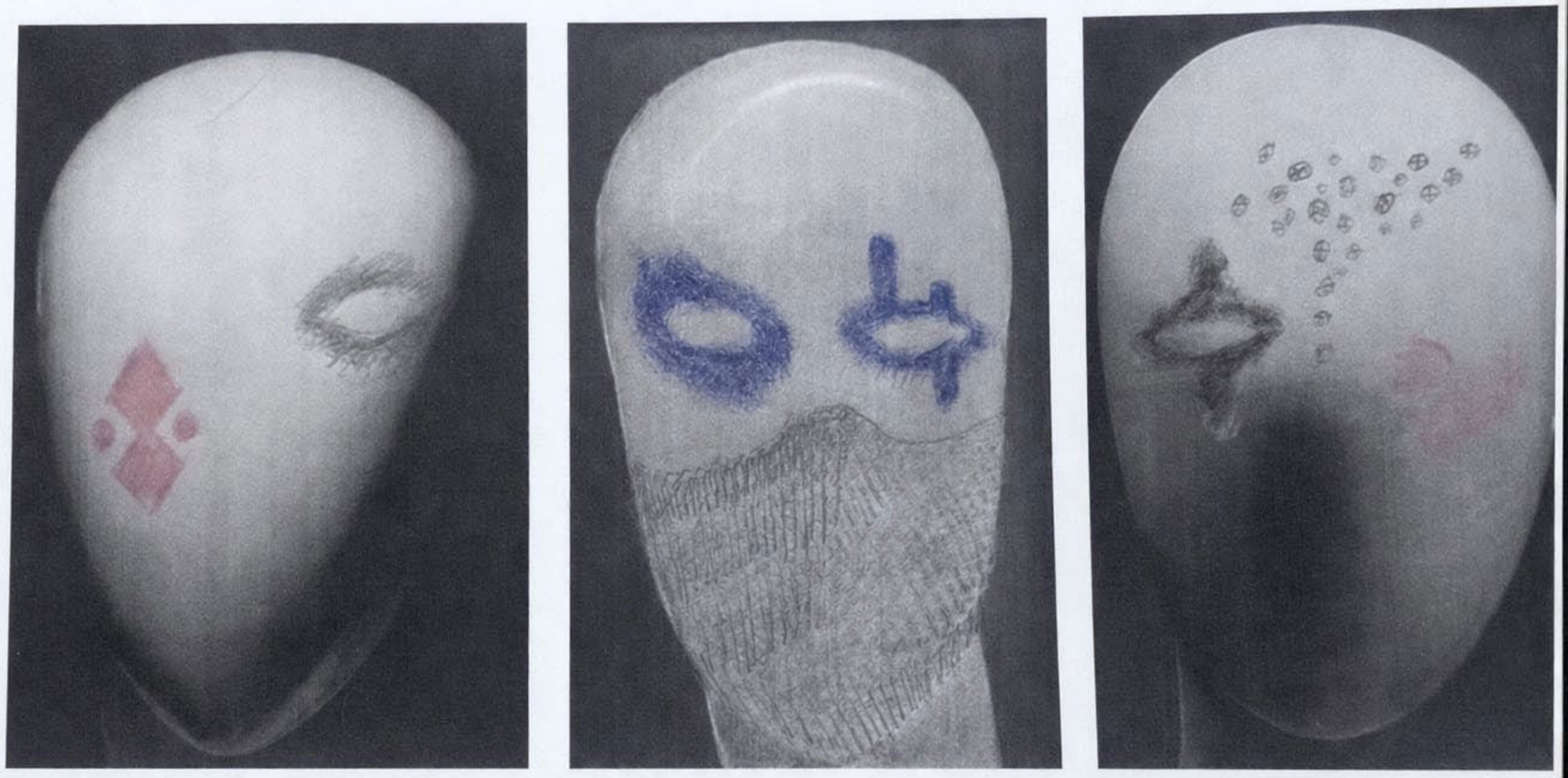
JEWELRY

Goldfaber FABER-CASTELL HB

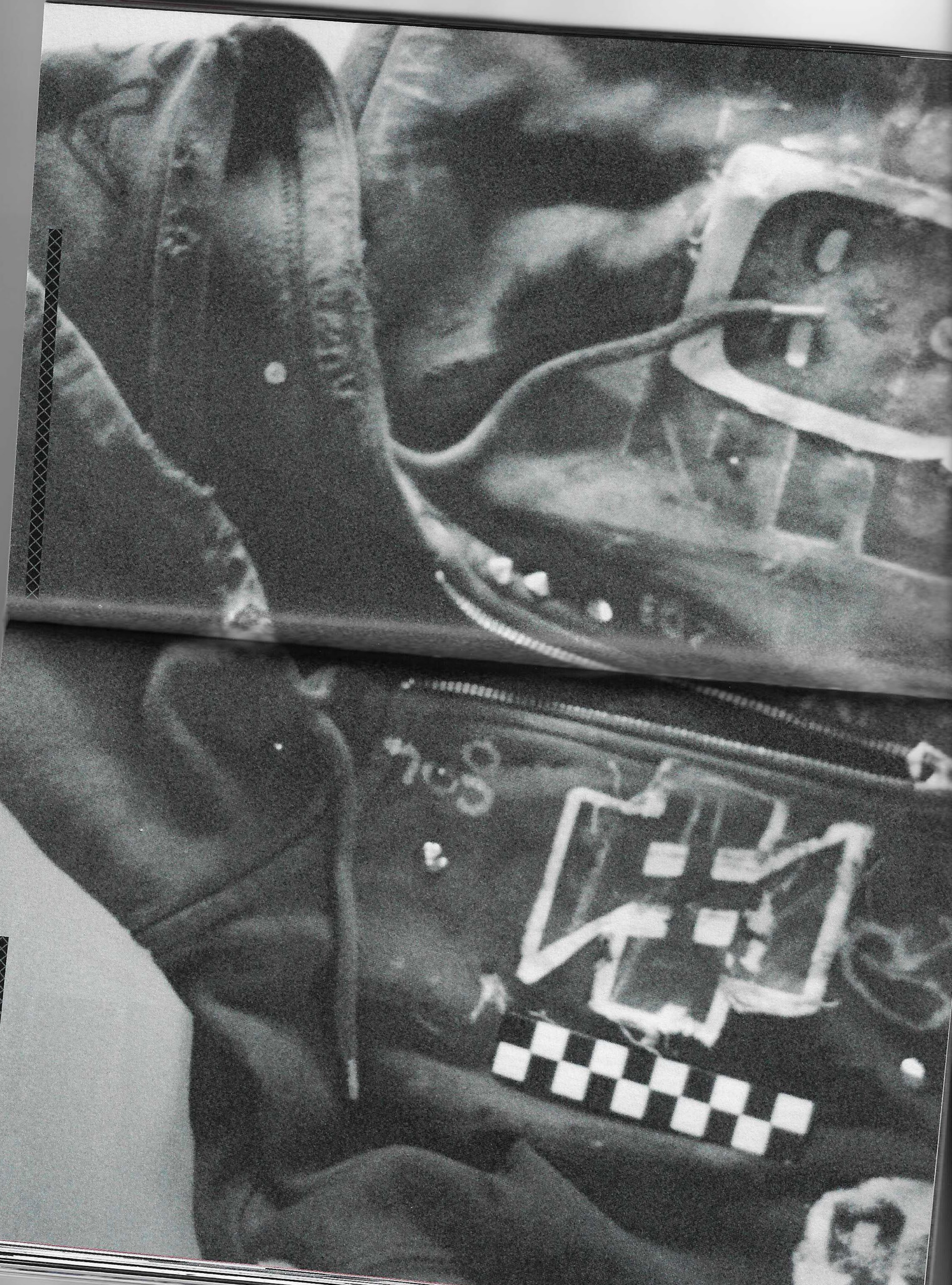








SCENA MACCHEMÌNA



honest

additional non-filmic shots

9:16 iphone shot

of the girl, close-up face, slightly awkward framing, d expression, phone-camera feel

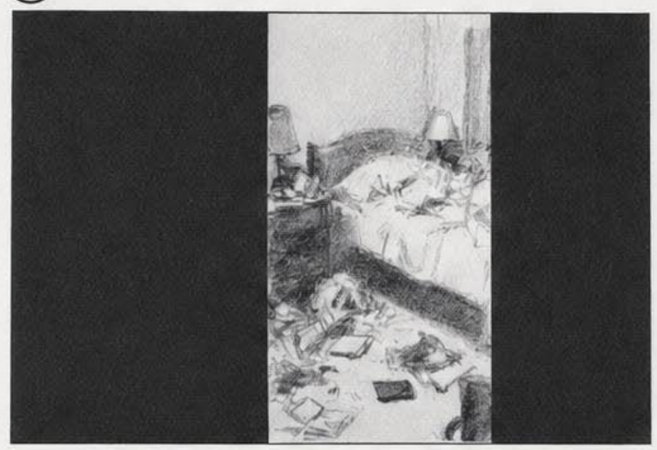
(COULD BE SERIES OF PHOTOS FROM PHONE LIBRARY)

02 9:16 iphone shot

ceramic mug on a table, or whatever still life on the phone about everyday objects

(COULD BE SERIES OF PHOTOS FROM PHONE LIBRARY)

03 9:16 or 16:9 iphone shot



interior of a bedroom, could also belong to friends, unmade bed, scattered clothes, or very tidy one

(COULD BE SERIES OF PHOTOS FROM PHONE LIBRARY)

9:16, 16:9 iphone shot

urban landscape seen from a moving car window, roadside houses, trees etc

05 9:16 iphone shot

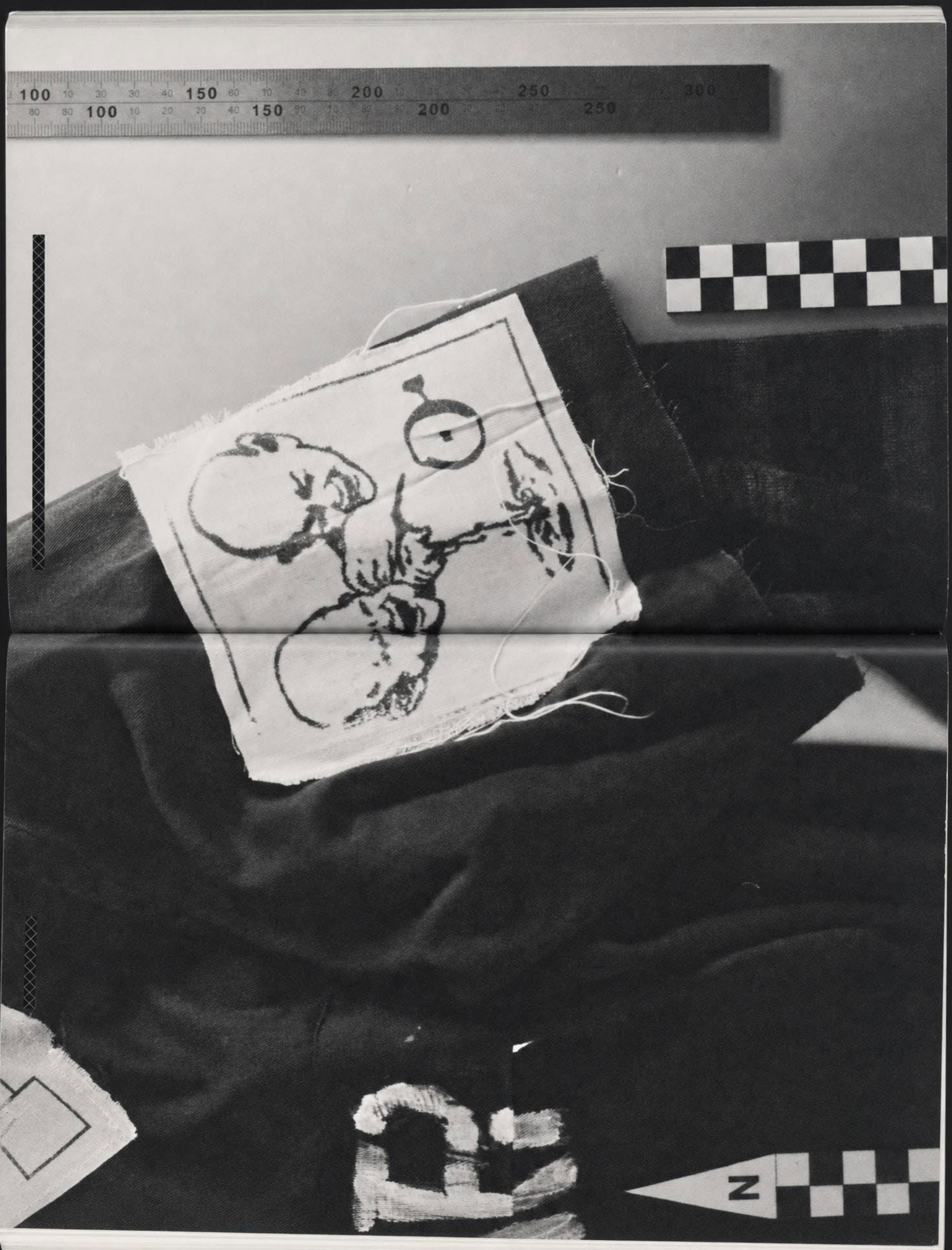
girl lying on a bed wearing only an oversized t-shirt (w/ symbols), surrounded by plush toys

(VIDEO / ANOTHER PHONE IS SHOOTING WITH FLASH)

06 9:16 iphone shot

girl applying makeup using laptop photobooth camera, washed-out webcam lighting

(COULD BE SERIES OF PHOTOS AND NOT A VIDEO)



honest

9:16 iphone shot

reframing of two girls dancing some trap or viral dance in front of the camera

9:16 iphone shot

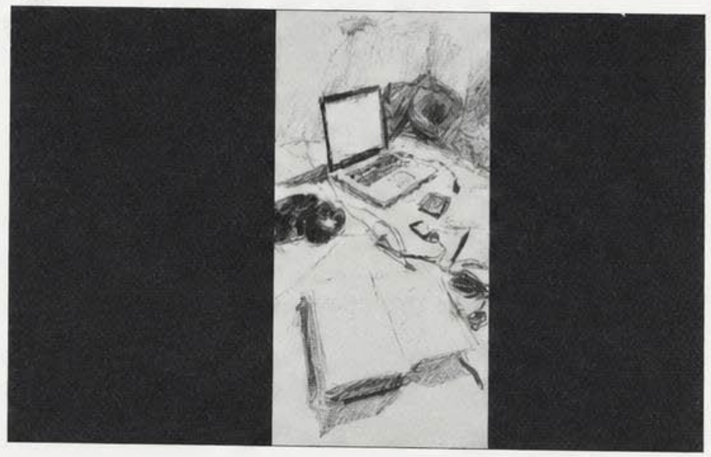
ured with an iPhone camera, slightly tilted framing, perspective

additional non-filmic shots

08 4:3 amateur archival footage

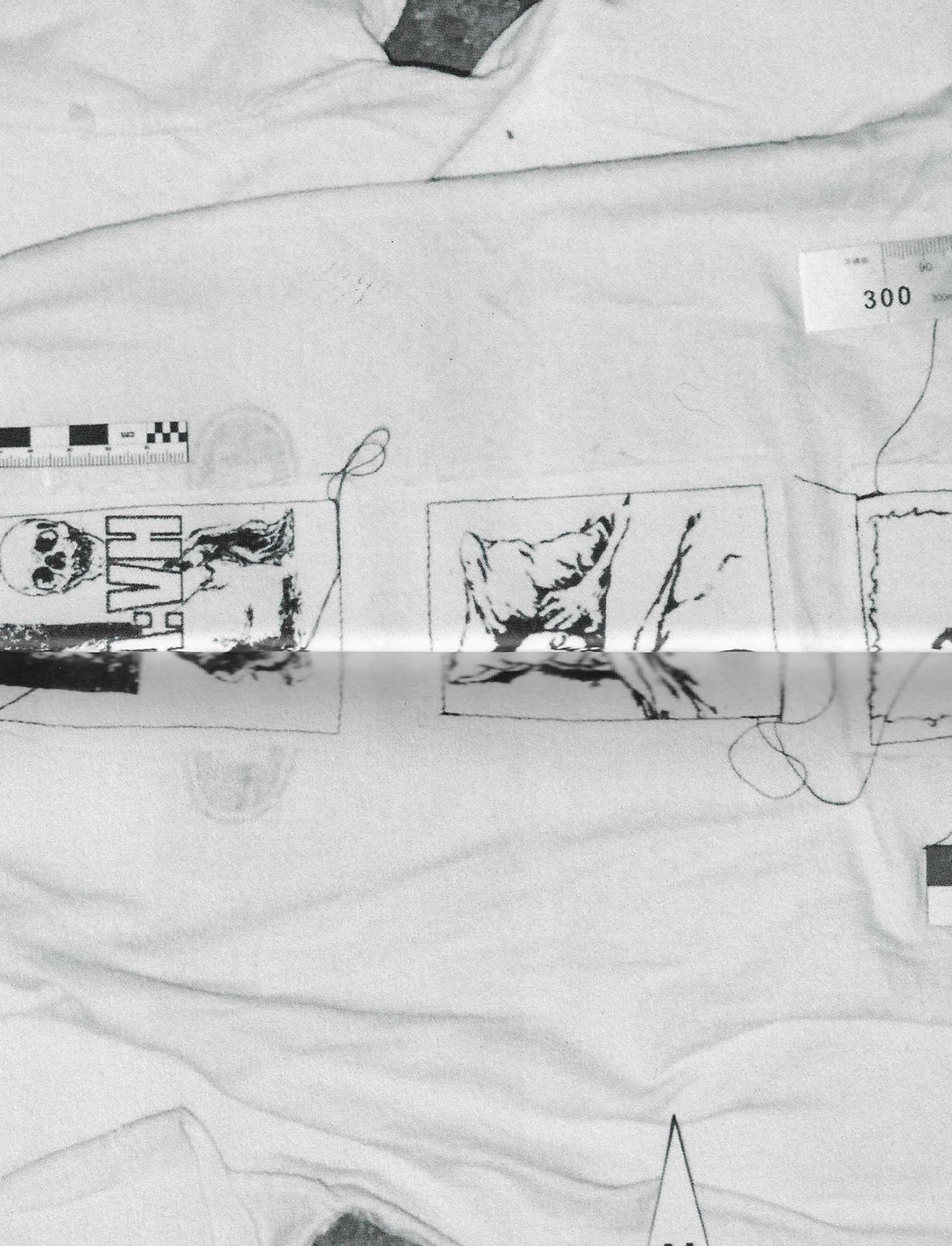
1990s home video aesthetic, handheld camcorder footage, small child in a high chair

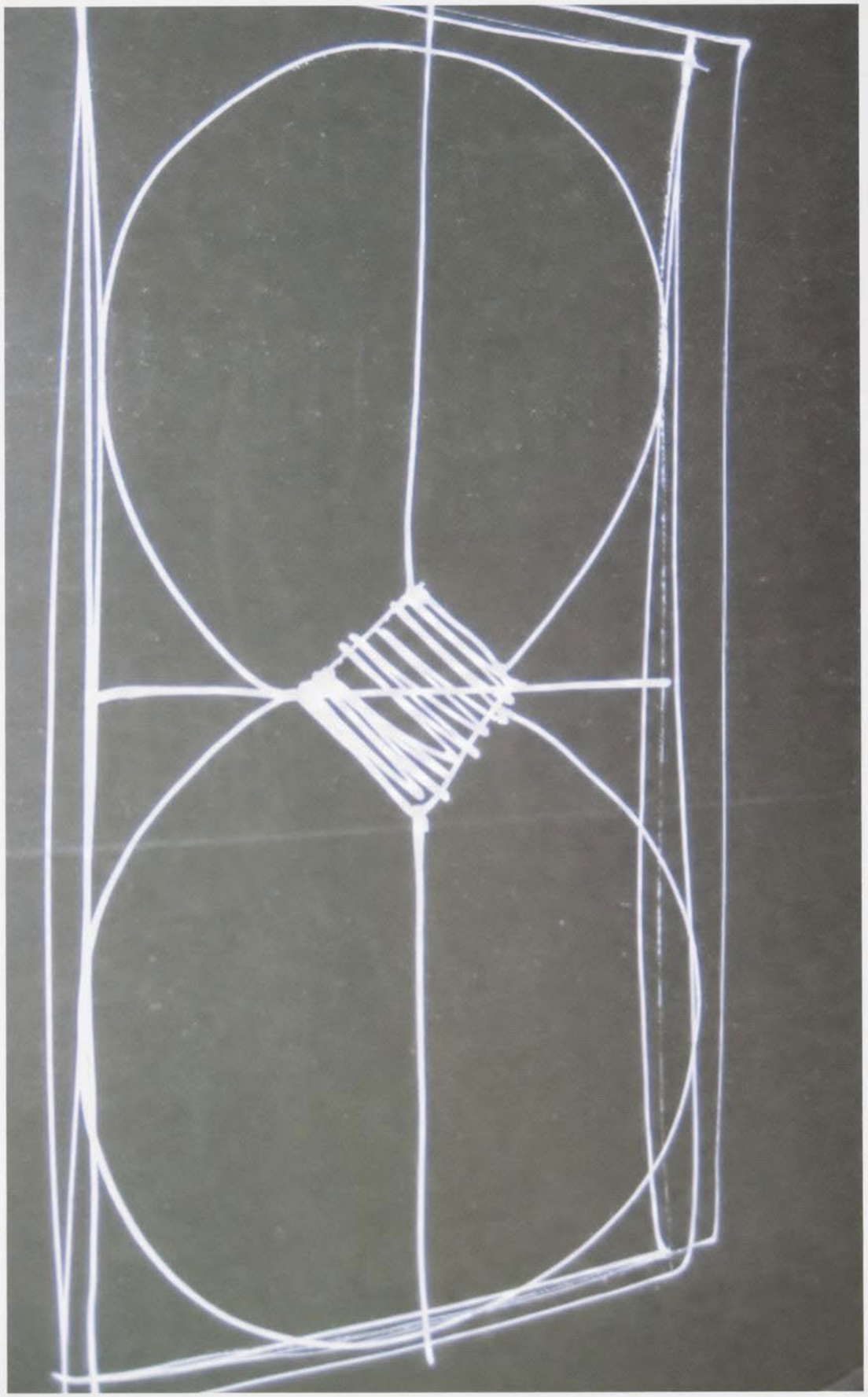
09 9:16 iphone shot



desk still life, open notebook, laptop, scattered pens and ca

(COULD BE SERIES OF PHOTOS FROM PHONE LIBRARY)


300



09

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SCHOOL COMMUNITY NOTICE

TOGETHER AGAINST VIOLENCE & BULLYING

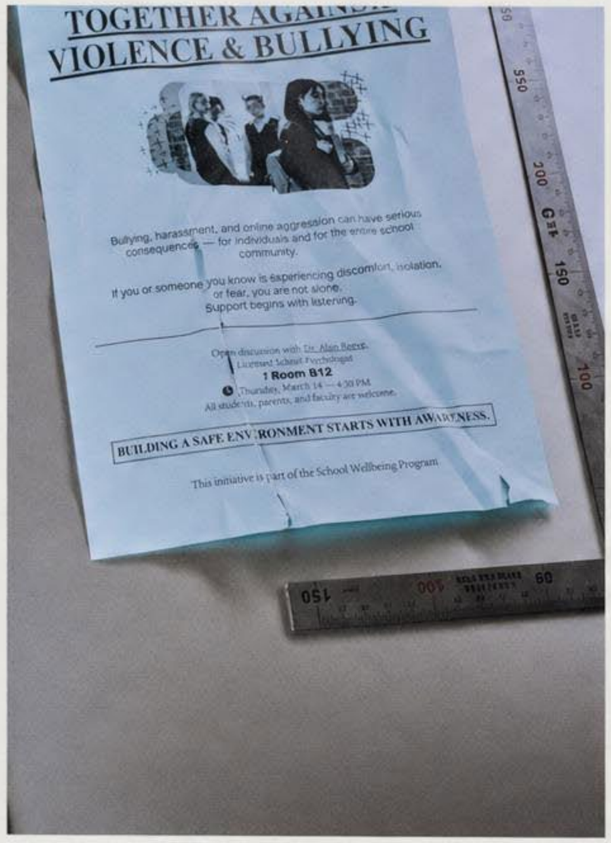
Bullying, harassment, and online aggression can have serious consequences — for individuals and for the entire school community.

If you or someone you know is experiencing discomfort, isolation, or fear, you are not alone.
Support begins with listening.

Open discussion with Dr. Alan Reeve,
Licensed School Psychologist
📍 **Room B12**
🕓 Thursday, March 14 — 4:30 PM
All students, parents, and faculty are welcome.

BUILDING A SAFE ENVIRONMENT STARTS WITH AWARENESS.

This initiative is part of the School Wellbeing Program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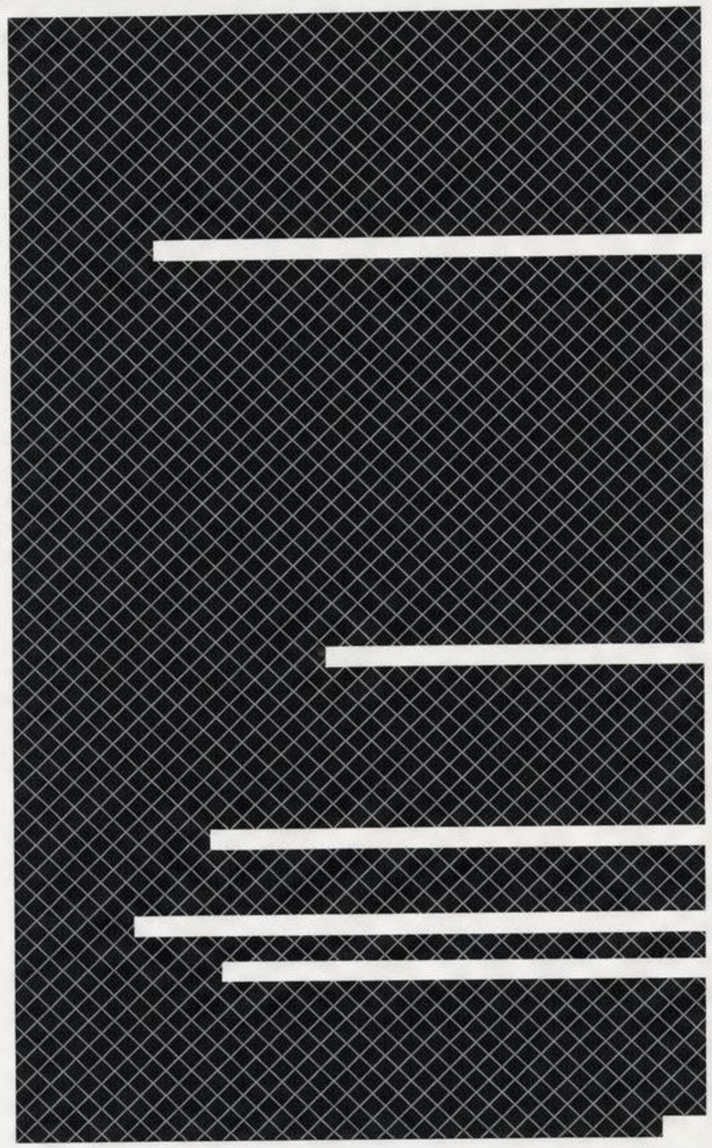

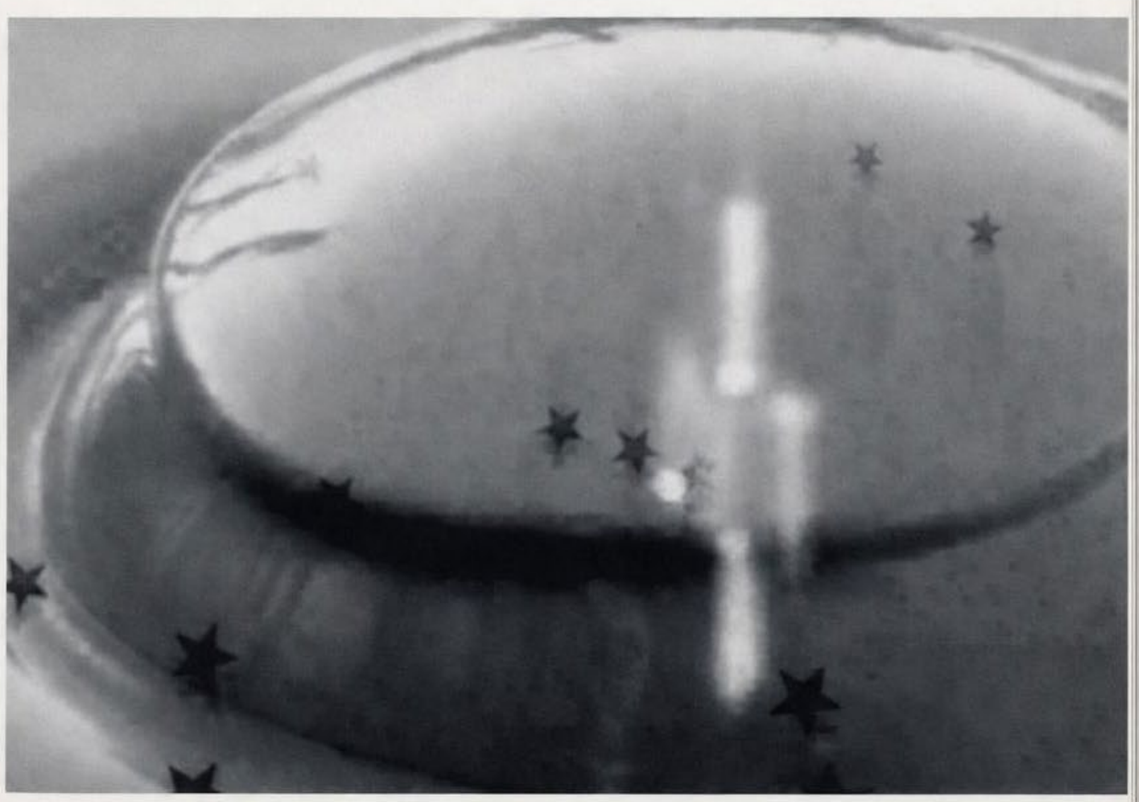

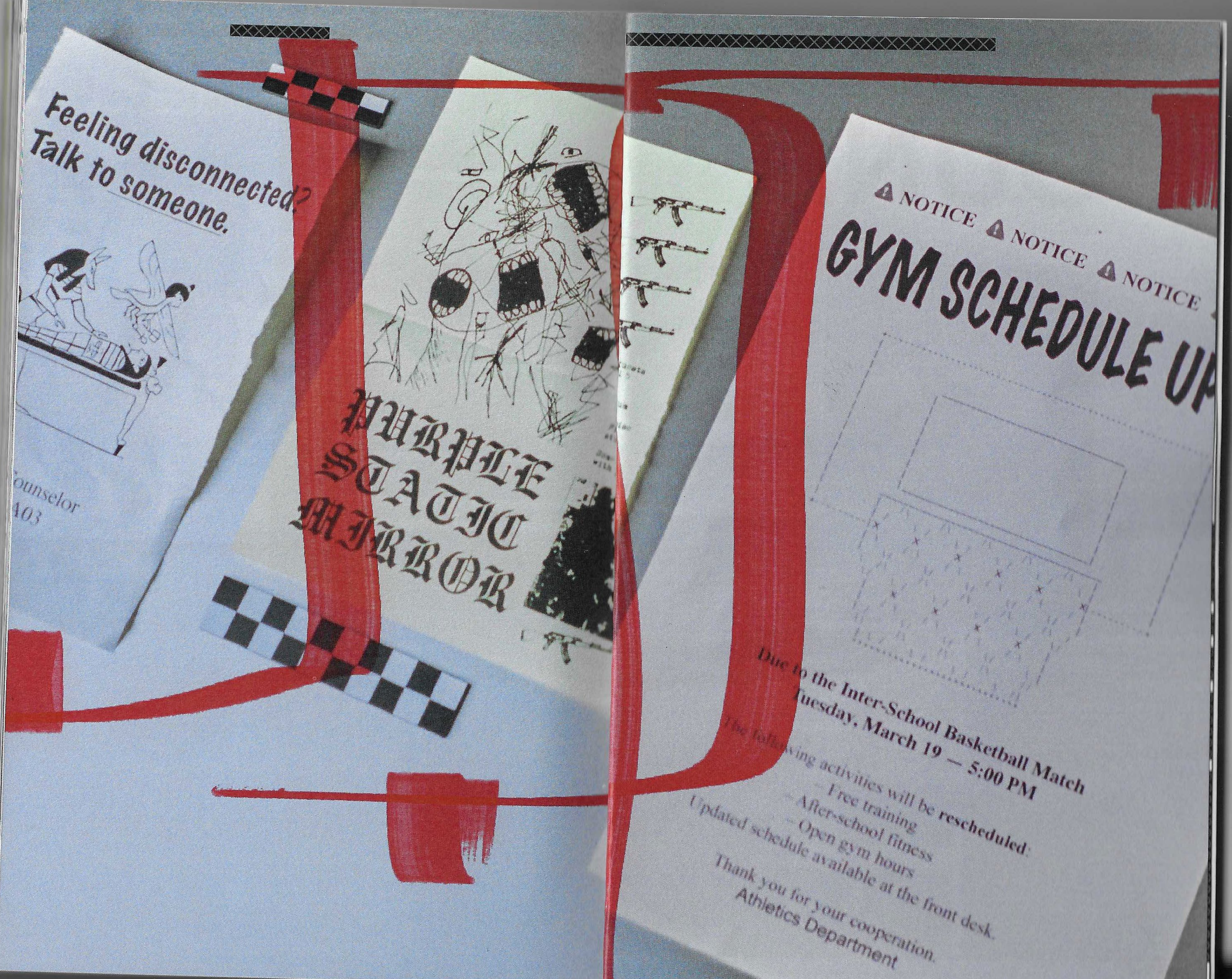
Feeling disconnected?
Talk to someone.
Counselor
A03
PURPLE
STATIC
MIRROR
NOTICE NOTICE NOTICE
GYM SCHEDULE UP
Due to the Inter-School Basketball Match
Tuesday, March 19 — 5:00 PM
The following activities will be rescheduled:
– Free training
– After-school fitness
– Open gym hours
Updated schedule available at the front desk.
Thank you for your cooperation.
Athletics Department

FOUND

Small black USB drive
Label: "888"
Found near lockers (East Wing).
Please claim at the main office.

Acknowledgements

The authors would like to thank:

Andrea Celeste Cennamo

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Beatrice Galeazzo

Yasmina Hashemi

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Piero Merola

Francesca Emilia Minà

Giuliana Orlando

Jogilė Raguckaitė

Rocco Rampino

Robbi

Pietro Tarsitano

Daniel and his girlfriend

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